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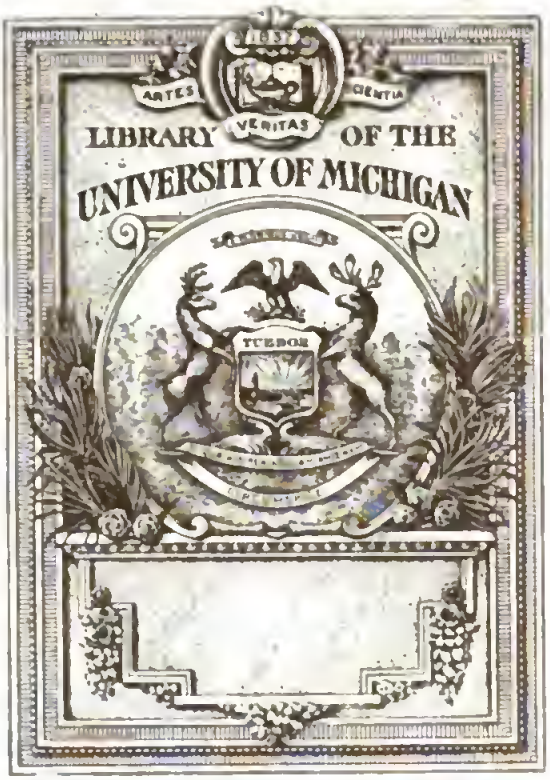

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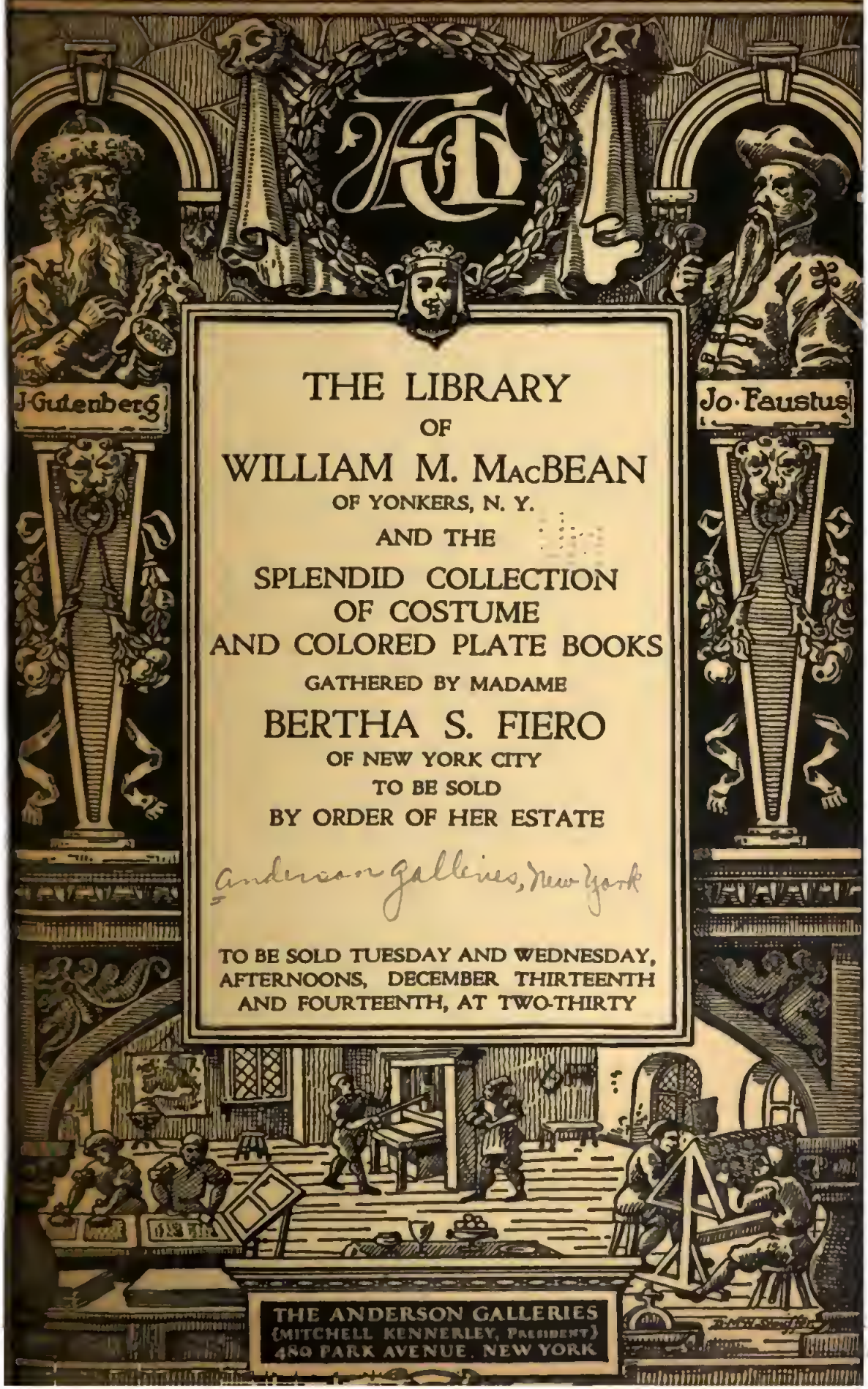

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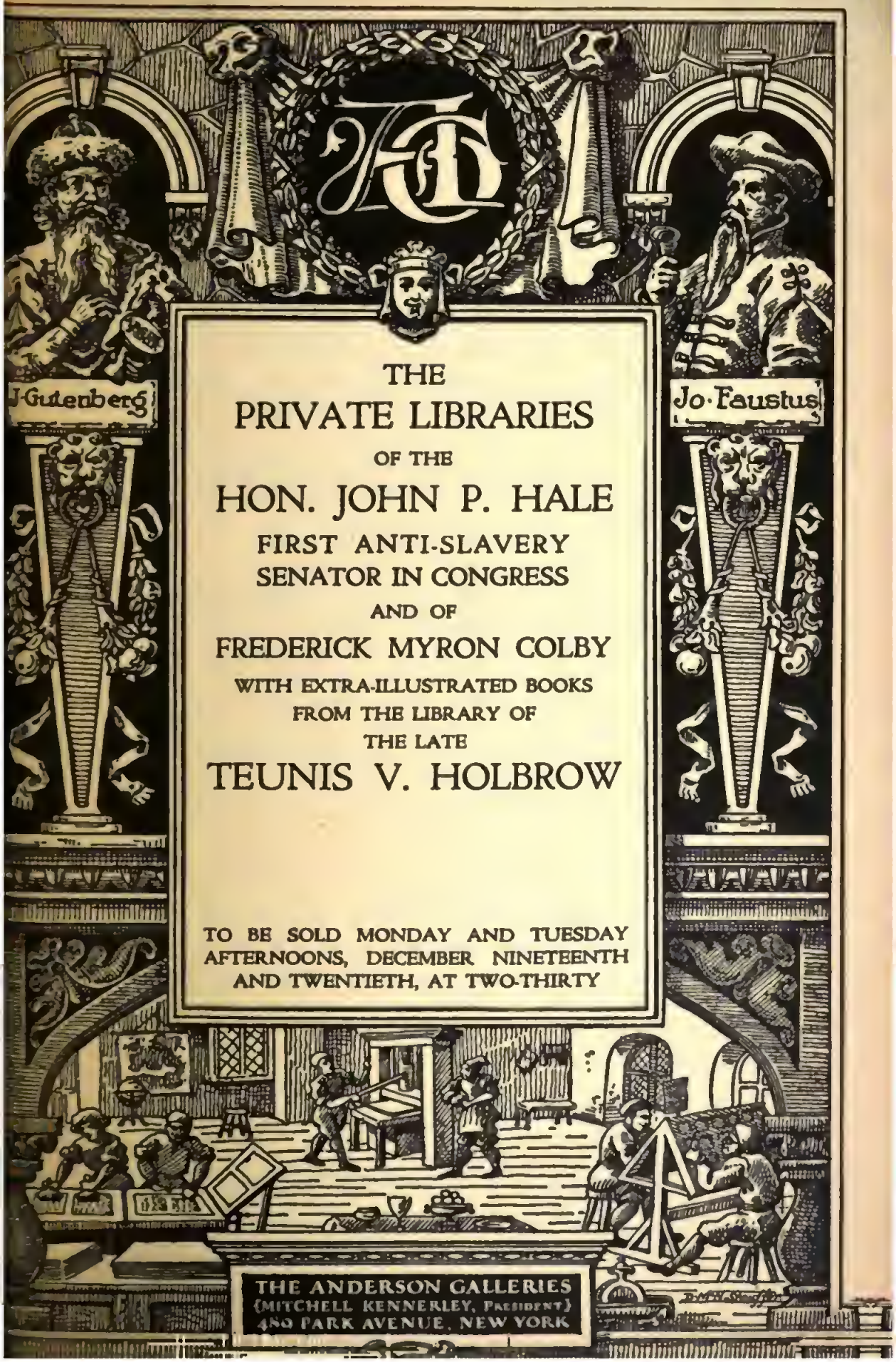

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FOREWORD

AT the sale of the personal property of the late William E. Chandler, former Secretary of the Navy, I purchased en bloc the library of his father-in-law, the Hon. John P. Hale, with some other books which belonged to members of the family. The Hon. John P. Hale, the great Abolitionist, was United States Senator from New Hampshire from 1853 to 1865, when he was appointed Minister to Spain. He was the first anti-slavery Senator to sit in the United States Senate, the candidate for Vice-President of the Free-Soil Party, and a life-long friend of Whittier, Sumner, Garrison and other anti-slavery leaders. His library naturally contains much scarce anti-slavery and other historical material. Later on, I purchased a portion of the library of Fred Myron Colby, the New Hampshire poet and littérateur, which was a scholar's collection of literary, historical and biographical material. To these I have added a few selections from my own library, but nothing else.

Most of the Hale books bear his autograph or that of members of the family, and many are presentation copies. They have an association value as having belonged to one of the earliest advocates of Negro freedom, and through whose efforts flogging in the Navy was also abolished. They are sold without reserve.

GEORGE H. SARGENT

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266. **BRYCE (JAMES).** American Commonwealth, 2 vols., London, 1889; Growth of the Constitution (Meigs), Phila., 1900; Studies Military and Diplomatic 1775-1865 (Adams), New York, 1911. Together 4 vols., 8vo and 12mo.

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382. **FOX (CHARLES JAMES).** History of the Early Part of the Reign of James the Second, with an Introductory Chapter. *Engraved portrait.* 4to, old scored calf (covers loose). London, 1808

383. **FOX (GEORGE).** To all that would know the Way to the Kingdom, Whether they be in Forms, without Forms, or got above all Forms. A Direction to turn your minds within, etc. Small 4to, half roan. N. p., n. d. [c. 1660-80]

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384. **FOWKE (GERARD).** Archæological History of Ohio. The Mound Builders and Later Indians. *Illustrated.* 8vo. Columbus, 1902

385. **FRANCE.** Letters from a Lady at Paris to a Lady at Avignon. 12mo, calf (name on title, and small piece missing from back). London, 1716

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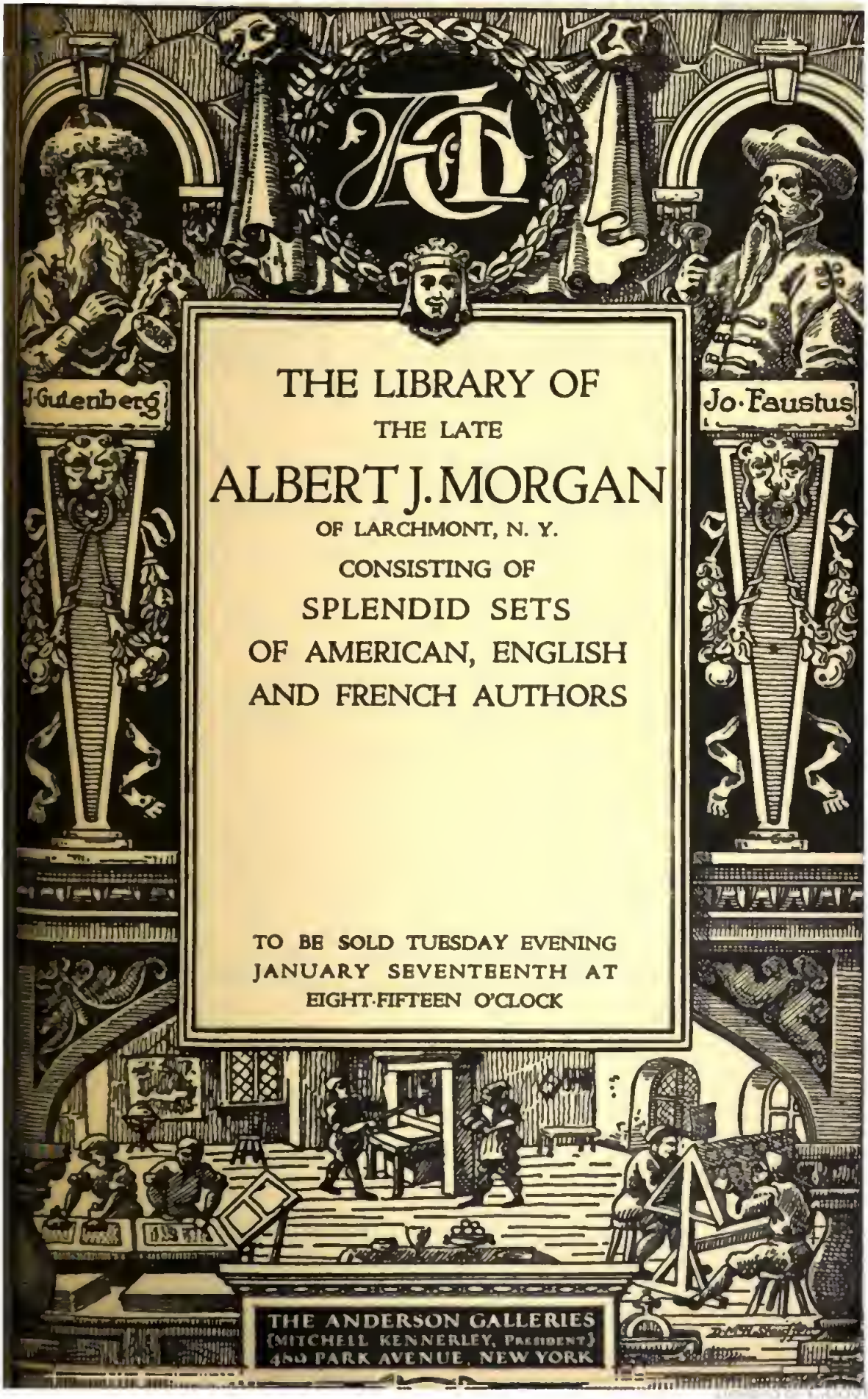

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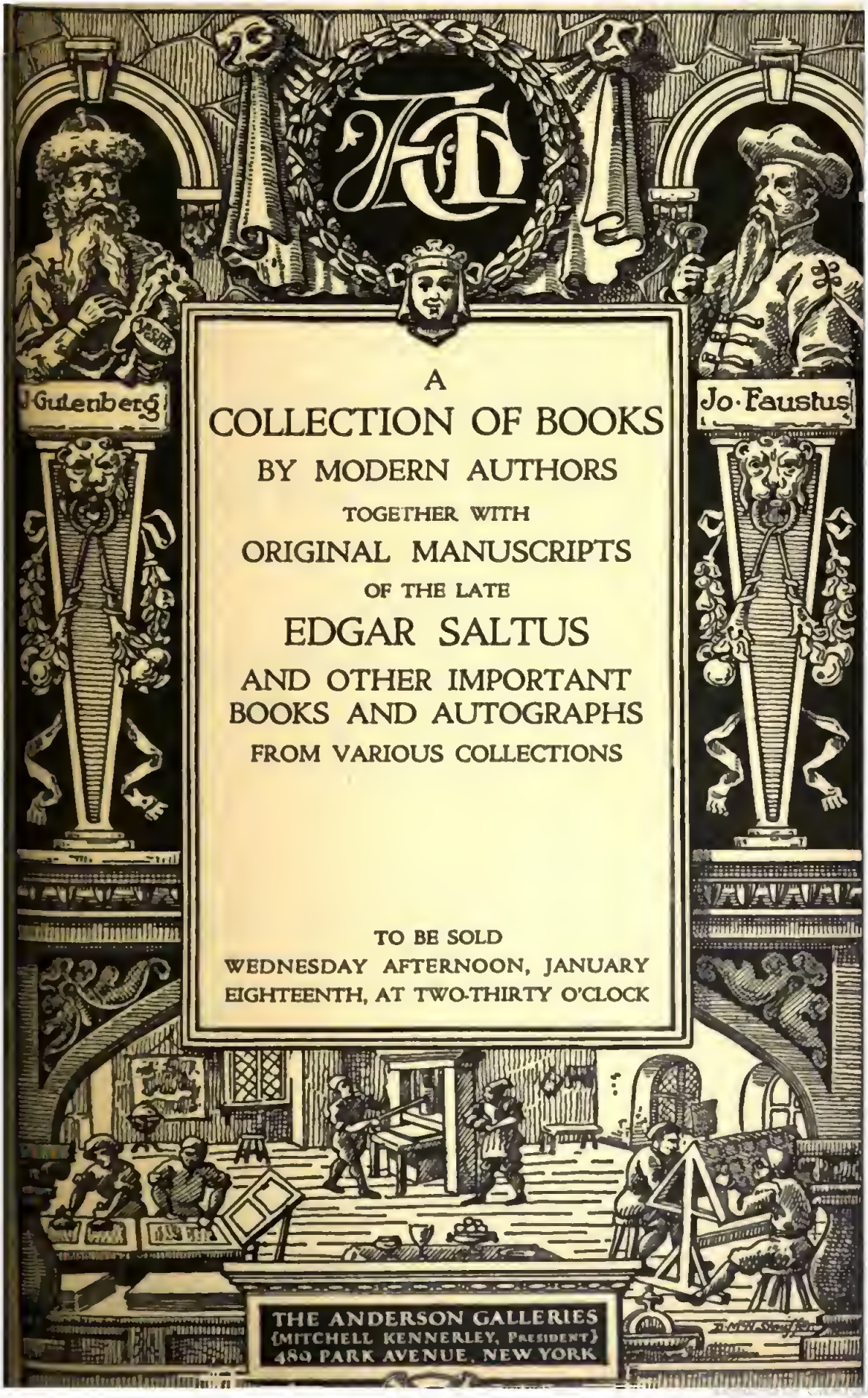

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BOOKS BY MODERN AUTHORS, ETC.

LOTS 1-294

¶Unless otherwise described, all books are in original cloth binding and in good, second-hand condition.

1. **ALDINE, PRESS.** M. Tvllii Ciceronis Orationvm pars I, II, III. Cum correctionibus Pauli Manutii. *Aldine device on titles and last pages.* 3 vols., 12mo, old red levant morocco, with the Aldine Anchor and Dolphin on sides, in gold, and arms of Leigh impressed on backs, gilt edges. Venetiis, 1554

A SPLENDID LARGE COPY OF THIS BEAUTIFULLY PRINTED ALDINE EDITION, in a handsome and substantial binding. With the Leigh bookplate.

1a. **APULEIUS.** The Metamorphosis; or, Golden Ass of Apuleius. Translated from the Original Latin, by Thomas Taylor. 8vo, half citron levant morocco, gilt top, uncut, by Stikeman. London, 1822 [1893]

One of a limited re-issue, WITH THE SUPPRESSED PASSAGES AT THE END.

2. **ARNOLD (MATTHEW).** Geist's Grave. 12mo, original blue-gray wrappers, uncut. London: Printed only for a few Friends, 1881

THE VERY SCARCE FIRST EDITION OF THIS PRIVATELY PRINTED ELEGY on the poet's dog. Very few copies have occurred at auction since the poem was printed.

3. —— Saint Brandan. 12mo, original brown wrappers, uncut. London: E. W. & A. Skipworth, 1867

THE VERY SCARCE FIRST EDITION.

3a. **BALZAC (HONORE DE).** La Comédie Humaine. *With etchings by the best French artists.* 46 vols., 8vo. Paris and Philadelphia: Barrie, n. d.

EDITION DEFINITIVE. PRINTED ENTIRELY ON JAPANESE VELLUM. A very fine set of the Best Edition. It was this edition which was awarded the Medal of Honor as the most splendid edition of Balzac ever printed.

4. **BARRIE (J. M.).** The Little Minister. *Illustrations by W. Hole.* 12mo. London, 1903

5. **[BEARDSLEY (AUBREY).]** The Savoy. An Illustrated Monthly. *Cover decorations and illustrations by Aubrey Beardsley.* 3 vols., 4to, decorated cloth, uncut, original wrappers bound in. London, 1896

A FINE UNCUT COPY. Edited by Arthur Symons, with contributions by Dowson, Yeats, Havelock Ellis, George Moore, and others.

6. —— Nineteen Early Drawings. From the Collection of Harold Hartley. With an Introduction by Georges Derry. *19 plates.* 4to, loose in half cloth portfolio. Privately Printed, 1919

7. **BEAUMONT AND FLETCHER.** Comedies and Tragedies. Never Printed Before, and now published by the Authours

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Originall Copies. *With the fine and brilliant portrait of the author, by William Marshall.* Full old polished calf, in a crushed brown levant morocco solander case.

London: Printed for Humphrey Robinson, 1647

A MOST DESIRABLE COPY OF THE VERY RARE FIRST COLLECTIVE EDITION. 36 of the plays are here printed for the first time, and no fewer than 21 pages are occupied by complimentary verses. The portrait is in its second state, with "J. Berkenhead" in small type.

8. **BEERBOHM (MAX).** The Happy Hypocrite. *Illustrated in colors by George Sheringham.* 4to, decorated buckram, uncut.

London, [1915]

FIRST EDITION.

9. —— And Even Now. 12mo. London: Heinemann, 1920

FIRST EDITION.

10. **BENSON (ARTHUR C.).** The Professor. 4to, green wrappers, uncut (slight repairs to wrapper).

Eton: George New, 1895

THE VERY RARE FIRST EDITION, ONE OF 100 COPIES ON LARGE PAPER. PRIVATELY PRINTED.

Inserted is an A. L. s., 2 pp., on card, dated Dec. 26, 1907. A fine friendly letter to Mr. Thomas Hutchinson, from whose collection this copy came.

This is, furthermore, A PRESENTATION COPY FROM THE AUTHOR, with inscription: *"Arthur B. Chamberlain from the author, Feb., 1896,"* on front wrapper.

11. —— Thomas Gray. 4to, green wrappers, uncut.

Eton: R. Ingalton Drake, 1895

THE VERY RARE PRIVATELY PRINTED FIRST EDITION, of which only a limited issue was struck off. Apparently a Large Paper copy. Inscribed on front wrapper, "*from the author,*" in Benson's hand.

12. —— Monnow. An Ode. 4to, green wrappers, uncut.

Eton: R. Ingalton Drake, 1896

THE VERY RARE FIRST EDITION, of which only a limited issue was struck off. Apparently on Large Paper. Inscribed on front wrapper: "*Dr. Garnett from the author, May, 1896.*"

13. —— Ode in Memory of the Rt. Honble. William Ewart Gladstone. 4to, gray wrappers, uncut.

Eton: R. Ingalton Drake, 1898

THE VERY RARE PRIVATELY PRINTED FIRST EDITION. Only a limited number of copies were struck off. Apparently a Large Paper copy.

14. —— Ode to Japan. Small 4to, gray wrappers, uncut.

London: Privately Printed at the Chiswick Press, 1902

THE VERY RARE FIRST EDITION. One of 50 copies printed. Inscribed on front wrapper: *To Alfred Austin, Esq., with the author's sincere regards. March 25, 1902.*"

15. **BINYON (LAURENCE).** The Supper. A Lyrical Scene. 4to, original terra-cotta wrappers (a little worn), uncut.

[Ballantyne Press], 1897

THE VERY RARE FIRST EDITION. No. 1 of only 30 copies printed, none being for sale.

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16. **BOSWELL (JAMES).** Life of Samuel Johnson, comprehending an account of his Studies, and numerous works, in chronological order . . . and various original pieces of his composition, never before published. *Frontispiece portrait by Baker, after Sir Joshua Reynolds.* 4 vols., 8vo, full russia, gilt backs, gilt corner ornaments. London, 1804

Fine copy from the library of Michael Wodhull, with his autograph in first volume, and arms in gold on sides.

17. **BROCKEDON (WILLIAM).** Illustrations of the Passes of the Alps. *Beautifully illustrated with 109* PROOF PLATES ON INDIA PAPER. 2 vols. in one, imp. 8vo, half green levant morocco, gilt edges. London, 1828

FINE COPY OF THE FIRST EDITION ON LARGE PAPER.

18. **[BROOKES (R.).]** The Art of Angling, Rock and Sea-Fishing: With the Natural History of River, Pond and Sea-Fish. *With 133 cuts.* 12mo, polished mottled calf, line tooled. London, 1740

FIRST EDITION.

19. **BROWNING (ELIZABETH BARRETT).** The Runaway Slave at Pilgrim's Point. 8vo, original buff wrappers. London: Edward Moxon, 1849

THE VERY SCARCE FIRST SEPARATE EDITION, of which a very limited number were printed.

20. **BROWNING (ROBERT).** Cleon. 23 pp., 12mo, sheets, uncut. London: Edward Moxon, 1855

THE VERY RARE FIRST EDITION, of which only a few copies were printed for the author's own use.

21. —— The Statue and the Bust. 21 pp., 12mo, sheets, uncut. London: Edward Moxon, 1855

ONE OF THE SCARCEST OF BROWNING'S FIRST EDITIONS. Only a few copies were printed for Browning's OWN USE.

22. —— Gold Hair: A Legend of Pornic. 15 pp., 12mo, sheets. uncut. [London], 1864

THE EXTREMELY RARE FIRST EDITION, of which only a few copies were printed for Browning's own use.

23. **BURGESS (GELETT).** The Purple Cow! With "The Chewing-Gum Man." 8vo, sewn, uncut. San Francisco, 1895

FIRST PUBLISHED EDITION, consisting of nonsense excerpts from "The Lark."

24. **[BUTLER (SAMUEL).]** Erewhon; or, Over the Range. 12mo, (name cut from half-title). London, 1872

FIRST EDITION.

25. **CABELL (JAMES BRANCH).** Taboo. 8vo. New York, 1921

FIRST EDITION. One of 100 copies autographed by the author. Almost unknown to Cabell collectors and more amusing than "Jurgen."

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26. **CAMPBELL (THOMAS).** Poetical Works. *Beautifully illustrated with engraved portrait and the series of Turner vignettes.* 8vo, full polished calf, gilt back, gilt edges, by Tout.
London: Moxon, 1837

A HANDSOME COPY of the FIRST EDITION with the Turner illustrations.

27. **CARLYLE (THOMAS).** Chartism. 12mo. London, 1840

FIRST EDITION. Inscribed on title, "From the Author."

28. **CARMAN (BLISS).** Behind the Arras. *With designs by T. B. Meteyard.* 12mo, original decorated boards, uncut.
Boston, 1895

FIRST EDITION.

29. **CARPENTER (EDWARD).** Narcissus and other Poems. 12mo. London: Henry S. King & Co., 1873

THE EXTREMELY RARE FIRST EDITION, of which few copies have survived, the majority of the edition having been burned at the publishers.

30. **CATALOGUE** of the Library of Col. C. L. F. Robinson. *Priced,* N. Y., 1917; Catalogues of the Eno Collection of Bookplates. *Priced;* The Blackwell Collection of Bookplates; The Fearing Check List of Angling Bookplates; and others. Bound in 3 vols., 8vo, half red morocco.

31. **CERVANTES.** Don Quixote de la Mancha. Translated from the Spanish [by Mary Smirke]. *Illustrated with engravings from pictures painted by Robert Smirke.* 4 vols., royal 8vo, red English hard-grain morocco, gilt edges, by Rivière. London, 1818

LARGE PAPER COPY.

32. **CIBBER (COLLEY).** Perolla and Izadora. A Tragedy, Small 4to, half brown morocco, gilt top.
London: Printed for Bernard Lintot, [1706]

FIRST EDITION. The Kemble copy, each leaf inlaid, with his autograph inscription on title. Date clipped from title.

33. **CLARKE (MARY ANNE).** The Rival Princes; or, a Faithful Narrative of Facts relating to Mrs. M. A. Clarke's political acquaintance with Colonel Wardle, Major Dodd, etc., who were concerned in the charges against the Duke of York, etc. *Frontispiece portrait by Freeman.* 2 vols., 8vo, half red levant morocco, gilt edges, by Root. London: Printed for the Author, 1810

34. **[CLEMENS (SAMUEL L.).]** Speeches at the Lotos Club. Arranged by John Elderkin and others. *Portraits.* 8vo.
New York: Privately Printed, 1901

Contains Speeches by Mark Twain, Oliver Wendell Holmes, U. S. Grant, Edmund Yates, Elihu Root, and others.

35. **CHESTERTON (G. K.).** Magic. A Fantastic Comedy. 8vo, boards, uncut. London: Secker, n. d.

One of 150 copies on Japan paper. Numbered and autographed by the author.

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36. **COLORED PLATES.** A Chronicle of England. B.C. 55-A.D. 1484. By James E. Doyle. *Illustrated by the author, the designs engraved and printed in colours by Edmund Evans.* 4to. London, 1864

FIRST EDITION.

37. **CONRAD (JOSEPH).** A Collection of FIRST EDITIONS of his Works. 20 vols., 12mo, half citron levant morocco, gilt tops, uncut, by Sangorski and Sutcliffe. London, 1895-1917

ALL FIRST EDITIONS, comprising:

Almayer's Folly, 1895
An Outcast of the Islands, 1896
The Nigger of the "Narcissus," 1898
Tales of Unrest (date rubbed, but 1898)
Lord Jim, 1900
The Inheritors, 1901
Youth, 1902
Typhoon, 1903
Romance, 1903
Nostromo, 1904
The Mirror of the Sea, [1906]
The Secret Agent, [1907]
A Set of Six, [1908]
Under Western Eyes, [1911]
Some Reminiscences, 1912
'Twixt Land and Sea Tales, 1912
Chance, 1914. Second issue
Within the Tides, 1915
Victory, [1915]
The Shadow Line, [1917]

38. —— Almayer's Folly. A Story of an Eastern River. 12mo. London: Unwin, 1895

FIRST EDITION.

39. —— An Outcast of the Islands. 12mo. London, 1896

FIRST EDITION.

40. —— Tales of Unrest. 12mo. London: Unwin, 1898

FIRST EDITION.

41. —— Lord Jim. 12mo. Edinburgh, 1900

FIRST EDITION.

42. —— Youth: A Narrative and Two other Stories. 12mo. Edinburgh, 1902

FIRST EDITION.

43. —— Typhoon and other Stories. 12mo. London, 1903

FIRST EDITION.

44. —— Nostromo. A Tale of the Seaboard. 12mo. London and New York: Harper, 1904

FIRST EDITION. Inscribed on fly-leaf: *"To W. H. Hudson affectionately from Jos. Conrad. Oct. 1904."*

45. —— Some Reminiscences. 12mo. London: Eveleigh Nash, 1912

FIRST EDITION. Inscribed on fly-leaf: *"Edward Thomas with friendly regard from J. C., 1910."*

46. —— The Shadow-Line. 12mo. London & Toronto: Dent, [1917]

FIRST EDITION.

47. —— The First News. Small 4to, stiff blue-gray wrappers, uncut. London: Privately Printed by Clement Shorter, 1918

FIRST EDITION. No. 13 of 25 copies.

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48. —— "Well Done." Small 4to, stiff blue-gray wrappers, uncut. London: Privately Printed by Clement Shorter, 1918

First Edition. No. 2 of 25 copies, numbered and initialed by the publisher.

49. —— The Arrow of Gold. A Story between Two Notes. 12mo. London: Unwin, [1919]

First Edition.

50. —— The Polish Question. A Note on the Joint Protectorate of the Western Powers and Russia. Small 4to, stiff red wrappers, uncut. London: Privately Printed by Clement Shorter, 1919

First Edition. One of 25 copies for private circulation. With autograph of the Author on half-title.

51. —— London's River. Small 4to, stiff red wrappers. London: Privately Printed by Clement Shorter, 1919

First Edition. One of 25 copies. With autograph of the Author on half-title.

52. —— The Tale. Small 4to, stiff red wrappers, uncut. London: Privately Printed by Clement Shorter, 1919

First Edition. No. 10 of 25 copies, autographed by the publisher.

53. —— One Day More. A Play in One Act. 8vo, boards, vellum back, uncut. London: Beaumont Press, 1919

First Edition. One of 24 copies on Japanese vellum, autographed and numbered by the author.

54. —— Another copy. 8vo, boards, buckram back, paper label, uncut. London: Beaumont Press, 1919

First Edition. One of 250 copies on hand-made paper.

55. —— The Rescue. 12mo, green cloth. London & Toronto: Dent, 1920

First English Edition.

56. —— Notes on My Books. 8vo, boards, vellum back, uncut. London: Heinemann, 1921

First Edition. One of 250 copies autographed by the author.

THE PRIVATELY PRINTED FIRST ISSUE

57. **CONRAD (JOSEPH).** Notes on Life and Letters. 12mo, uncut. London & Toronto, 1921

First issue of the First Edition, of which only 25 copies were printed on special paper. On the back of the title-page is printed "privately printed 1921."

Accompanying the volume is a letter from the publishers, reading as follows:

"Here is a first copy of Conrad's new volume of Essays. It is one of 25 printed on special paper, so that it really is the first edition . . . The book will be published at 9/- on the 25th."

As the letter is dated February 21, 1921, this first issue antedates the publication date by four days.

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58. —— Simple Cooking Precepts for a Little House. By Jessie Conrad. Preface by Joseph Conrad. 8vo, stitched.

N. p., n. d.

THIS IS THE FIRST SEPARATE EDITION OF THE PREFACE ONLY, AUTOGRAPHED BY JOSEPH CONRAD. The book itself has not yet appeared.

59. —— A Bibliography of the Writings of Joseph Conrad (1895-1921). By Thomas J. Wise. *Portrait and facsimiles.* Small 4to, boards, uncut and unopened.

London: Printed for Private Circulation only, 1921

Second Edition, revised and enlarged. One of 170 copies.

60. —— Another copy.

London: Printed for Private Circulation only, 1921

61. **CONRAD (JOSEPH) and HUEFFER (FORD M.).** The Inheritors. 12mo, uncut. London, 1901

FIRST EDITION.

62. **COOPER (JAMES FENIMORE).** Manuscript of "Homeward Bound," written on nearly 500 pages, folio, cloth.

The original plainly written copy for the press, in Cooper's and other hands, with numerous additions, alterations and interlineations in the autograph of the author; also, quotations at the head of each chapter in Cooper's autograph, from Byron, Glover, Hemans, Massinger, Shakespeare, Shelley, etc.

From the library of Richard Bentley, the publisher.

63. **COSTELLO (LOUISA STUART).** Specimens of the Early Poetry of France from the Time of the Troubadours and Trouvères to the Reign of Henri Quatre. *Engraved frontispiece by the author.* 8vo, polished blue calf, gilt back, gilt edges, by Riviere.

London: Pickering, 1835

A HANDSOME COPY OF THE FIRST EDITION.

64. **COSTUME PLATES.** A Collection of fine Colored Costume Plates, covering the period 1807-32. *182 plates.* 3 vols., 8vo and 16mo, flowered cloth, with gold threads, gilt tops.

London, 1807-32

A pleasing collection, embracing Coiffures, Millinery, Furs, etc., in addition to Costumes. In dainty bindings.

65. —— Costumi di Roma e suoi Contorni. Disegnati da vari Artisti ed incisi da Salvatore Marroni. *Engraved title and 30 engraved plates beautifully colored by hand.* Imp. 8vo, half red morocco. Roma, n. d.

66. **[CRUIKSHANK (GEORGE).]** Tales of Humour, Gallantry, & Romance, selected and translated from the Italian. *With 16 illustrative drawings by George Cruikshank.* 8vo, new green calf, gilt back, gilt top, uncut, by Riviere.

London: Printed for Charles Baldwin, 1824

Second Edition. Fine copy, with the plates on heavy paper.

67. —— The Artist and the Author. A Statement of Facts. Proving that the Distinguished Author, Mr. W. Harrison Ains-

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worth, is "labouring under a singular delusion" with respect to the origin of "The Miser's Daughter," "The Tower of London," etc. 8vo, stitched. [London, 1872]

FIRST EDITION. A relation of the controversy between the artist and the author, with copies of the correspondence.

68. **DANIEL (SAMUEL).** The Poetical Works of Mr. Samuel Daniel, author of the English History: to which is prefix'd Memoirs of his Life and Writings. 2 vols., 12mo, crushed crimson levant morocco, gilt back, gilt panelled sides, gilt edges, by The Club Bindery. London, 1718

A HANDSOME COPY.

69. **DAYTON (ABRAM C.).** Last Days of Knickerbocker Life in New York. Extended to two vols., 12mo, three-quarter citron morocco, gilt tops, uncut. New York, 1882

A CHOICE COPY, BEING NOT ONLY EMBELLISHED WITH 103 EXTRA ILLUSTRATIONS, BUT HAVING HEAD-HAND TAIL-PIECES INSERTED AS WELL, throughout the volume.

70. **DIBDIN (THOMAS F.).** The Bibliographical Decameron; or, Ten Days Pleasant Discourse upon Illuminated Manuscripts and subjects connected with Early Engraving, Typography, and Bibliography. *Numerous illustrations on steel and wood from old sources.* 3 vols., royal 8vo, half dark green morocco, gilt tops, uncut, in cases. London: Printed for the Author, 1817

FIRST EDITION. A pleasing copy of this most interesting work.

71. **DICKENS (CHARLES).** To Be Read at Dusk. 8vo, sheets, uncut. London, 1852

THE RARE FIRST EDITION, Privately Printed. Issued without wrappers, the title-page forming the outer cover, last leaf blank, except for imprint of G. Barclay.

72. —— Bleak House. *With Illustrations by H. K. Browne.* The original 20 parts in 19, 8vo, original blue wrappers, uncut. In olive levant morocco solander case.

London: Bradbury and Evans, 1852-3

FIRST ISSUE, with the slip in Part IX. referring to an accident to one of the plates. A CHOICE COPY, WITH THE ADVERTISEMENTS. SOME OF THE PARTS ARE UNOPENED.

73. —— Bleak House. *With illustrations by H. K. Browne.* 8vo, polished blue calf, gilt back, gilt edges, by Riviere.

London: Bradbury and Evans, 1853

A CHOICE COPY OF THE FIRST EDITION.

74. **DORAN (DR. JOHN).** London in the Jacobite Times. 2 vols., 8vo, three-quarter crushed red levant morocco, gilt backs, gilt tops, uncut. London, 1877

FINE COPY. EXTRA-ILLUSTRATED by the insertion of 30 splendid portraits, including several scarce plates by Vander Gucht and others.

75. **DORAT (C. J.).** Les Baisers, précédées du Mois de Mai, Poeme. *Frontispiece, vignette on title, 23 vignettes and 22 culs-de-*

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lampe, engraved by Aliamet, Baquoy, Binet, Delaunay, Lingee, De Longueil, Masquelier, Massard, Nee and Ponce, after Eisen and Marillier. 8vo, full crushed red levant morocco, Jansen style, gilt edges; doublures of green levant morocco, with a rich panel of leaf sprays, with love-birds at the bottom, by Thibaron-Joly.

A la Haye, 1770

FIRST ISSUE ON LARGE HOLLAND PAPER, with the title in red and black and WITH THE MISPRINTED PAGES, having the fine impressions of the engravings only WHEN THE BOOK IS IN THIS STATE. Styled by Cohen as the masterpiece of the 18th Century, while he terms the engravings "ravissantes illustrations."

The Supplement, "Imitations de Poètes Latins," has been bound in with the above.

76. **DRINKWATER (JOHN).** The Dramatic Works of St. John Hankin. With an Introduction by John Drinkwater. *Portrait.* 3 vols., 8vo, buckram, gilt top, uncut. New York, 1912

77. —— Swords and Ploughshares. 12mo. London, 1915

FIRST EDITION.

78. —— Another copy.

79. —— Poems, 1908-14. *Portrait.* 12mo. London, 1917

FIRST EDITION.

80. —— Loyalties. 12mo, decorated boards, buckram back, uncut. Westminster, 1918

FIRST EDITION. One of 120 copies on hand-made paper printed at the Beaumont Press.

81. —— Poems of Men and Hours. 12mo, boards. London, 1911

FIRST EDITION.

82. —— William Morris; Thomas Love Peacock (Freeman); Algernon C. Swinburne (Thomas); Edgar Allan Poe (Ransome); Walt Whitman (Sélincourt); Walter Pater (Thomas). *Portraits.* 6 vols., 8vo. New York, v. d.

A fine collection of Biographies.

83. **[DRYDEN (JOHN).]** Absalom and Achitophel. A Poem. Folio, modern boards. London: Printed for J. T., 1681

THE FIRST EDITION of the First Part only. This is, perhaps, the greatest Satire in English.

84. **DUMAS (ALEXANDRE, Fils).** La Dame aux Camélias. Préface par M. Jules Janin. *Etched frontispiece.* 8vo, half green levant morocco, gilt back, gilt top, uncut, original covers bound in, by Zaehnsdorf. Paris: Michel Levy Frères, 1872

One of 500 copies on Holland paper. Edition Spéciale, revue et corrigée par l'Auteur. With the Hoe bookplate.

85. **ELIOT (GEORGE).** Agatha. 8vo, stitched, uncut, and unopened. London: Trubner & Co., 1869

FIRST EDITION.

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86. —— Brother and Sister Sonnets. By Marian Lewes. 8vo, original blue wrappers, uncut.
London: For Private Circulation only, 1869

FIRST EDITION. Choice copy.

87. —— Works. *Illustrations on Japan paper.* 24 vols., 8vo.
Boston: Estes and Lauriat, 1893-5

ROSEHILL LIMITED EDITION.

88. **ENFANT TERRIBLE!** No. 1. By Gelett Burgess and Oliver Herford. *Illustrated.* 4to, 8pp., unopened.
New York, 1898

VERY SCARCE. This No. 1, for April 1, 1908, WAS THE FIRST AND ONLY ISSUE.

EUGENE FIELD TO OSCAR WILDE

89. **FIELD (EUGENE).** A. L. s., 1 p. 8vo, London, Jan. 19, 1890. To Oscar Wilde.

AN UNUSUAL ASSOCIATION, AND WRITTEN IN FIELD'S INIMITABLE PLEASING STYLE. *"You will perhaps remember me as having sat beside you at the charming little Dinner given some weeks ago at the Haymarket theatre by our friend Mr. Tree. I was particularly interested in your anecdote about the Marie Stuart letter now in the collection of an English gentleman."*

Field had forgotten the name of this gentleman, and writes for it. Then follows a characteristic Postscript:

"I have tried for two months to learn your address. At last, like the story that our own Artemus Ward tells, a brilliant idea has flashed athwart my alleged mind, and I send this bit of ancient history to Lady Wilde's place of residence."

90. **FITZGERALD (EDWARD).** The Variorum and Definitive Edition of the Poetical and Prose Writings of Edward Fitzgerald. 7 vols., imp. 8vo. New York, 1902

Fine copy.

91. **FITZPATRICK (W. J.).** The Life of Charles Lever. 2 vols., 8vo. London: Chapman and Hall, 1879

FIRST EDITION.

92. **FORTIER (ALCEE).** A History of Louisiana. *Colored frontispieces, and numerous fine photogravure plates.* 4 vols., imp. 8vo, half red morocco, gilt tops, uncut.
New York and Paris: Goupil and Co., 1904

EDITION ROYALE. One of 200 copies.

93. **FRENCH ENGRAVINGS.** Watelet (M.). L'Art de Peindre. Poeme. Avec des Réflexions sur les differentes parties de la Peinture. *Frontispiece, fleuron, 5 vignettes, 8 portrait medallions, 10 culs-de-lampe, and 2 figures, by Pierre and engraved by Watelet.* 12mo, old calf, worn. Paris: H. L. Guerin and L. F. Delatour, 1760

Very Scarce. A beautiful specimen of Eighteenth Century French engraving. Presentation copy from the author, inscribed " reçu de l'auteur à sa maison de Campagne le Moulin Joli près de Paris en Oct. 1764."

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94. **GAUTIER (THEOPHILE).** Une Nuit de Cléopatre. *Illustrée de vingt-et-une Compositions par Paul Avril.* Préface par Anatole France. 8vo, original wrappers, uncut. Paris, 1894

Fine copy, one of 250 on papier d'Arches.

95. —— Mademoiselle de Maupin. *Illustrations de Serge de Solomko.* 2 vols., 12mo, original wrappers, uncut. Paris, 1914

One of 100 copies on Japan paper, with the plates in two states.

96. **GAY (JOHN).** Polly: an Opera. Being the Second Part of the Beggar's Opera, Written by Mr. Gay. 4to, title printed in red and black, with the scarce 14 leaves of engraved music, tall copy, half calf (slight waterstains).

London: Printed for the Author, 1729

First Edition. Rare.

97. **GENTLEMAN ANGLER (THE).** Containing Short, Plain and Easy Instructions, whereby the most ignorant Beginner may . . . become a perfect Artist in Angling, etc. To which is added, The Angler's Song, The Laws of Angling, etc. Small 12mo, half calf. London: Printed for A. Bettesworth, 1726

First Edition. Scarce.

98. **[GOLDSMITH (OLIVER).]** The Citizen of the World; or, Letters from a Chinese Philosopher, residing in London, to his Friends in the East. 2 vols., 12mo, half calf.

London: Printed for J. Newbery, 1762

First Edition.

99. [——] Poems. *Embellished with engravings from the designs of Richard Westall.* 12mo, old green straight-grain morocco, gilt edges. London: Printed for John Sharpe, 1817

100. **GROLIER CLUB.** Reade (Charles). Peg Woffington. *With head-bands, initials and tail-pieces designed by C. M. Jenckes.* 2 vols., 12mo. New York: Printed for the Grolier Club, 1887

One of an edition of 250 copies.

101. —— The Life of Charles Henry, Count Hoym, Eminent French Bibliophile, 1684-1736, written by Baron Jerome Pichon. . . . Translated into English for the Grolier Club, with a Sketch of the life of the late Baron Pichon. *Portrait and facsimiles.* Imp. 8vo, half morocco, brocaded silk sides, uncut. New York, 1899

One of 303 copies on hand-made paper.

102. —— Boccaccio (Giovanni). A Translation of Boccaccio's Life of Dante. With an Introduction and a Note on the Portraits of Dante by G. R. Carpenter. *Portrait of Dante, and a folding view of Florence reproduced from an original about 1490.* Square 8vo, original vellum, stamped with allegorical designs, uncut.

New York, 1900

One of 300 copies on Italian hand-made paper.

103. **HALL (S. C.).** The Baronial Halls and Ancient Picturesque Edifices of England, from drawings by J. D. Harding,

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G. Cattermole, S. Prout, and others. *71 fine tinted lithograph plates and numerous woodcuts in the text.* 2 vols., folio, half green morocco, gilt edges. London, 1858

THE TRIAL ISSUE, POSSIBLY UNIQUE

104. **HARDY (THOMAS).** Song of the Soldiers. 8vo, folded. Hove, 1914

THE EXCESSIVELY RARE FIRST SEPARATE EDITION, PRINTED ENTIRELY IN GOLD.

As the gold did not give sufficient contrast on the white paper, it was decided to issue it only in black ink, as in the following No.

This, one of the finest poems on the war (if not THE finest), was published in "The Times," Sept. 9th, and reprinted at Hove, by permission, September 16th.

The entire issue was given to soldiers proceeding to France in 1914, HENCE ITS EXTREME SCARCITY.

105. —— Another copy, with the printing in black. 8vo, folded. Hove, 1914

FIRST EDITION. EXTREMELY RARE.

106. —— Song of the Soldiers. 8vo, original khaki wrappers. Hove, 1915

The issue presented to the Soldiers.

107.—— The Oxen. 8vo, original wrappers. Hove, 1915

THE EXTREMELY RARE FIRST EDITION. Published in "The Times," Dec. 24, 1915, and reprinted at Hove, Dec. 28th.

108. —— Another copy. Hove, 1915

FIRST EDITION.

109. —— Letters on the War. Small 4to, original purple wrappers. [London, 1915]

THE VERY RARE FIRST EDITION. One of 12 copies Privately Printed and autographed by Clement Shorter.

110. —— The Dynasts. [The Prologue and Epilogue.] Small 4to, original buff wrappers. [London, 1915]

THE VERY RARE FIRST EDITION. One of 12 copies Privately Printed, and autographed by Clement Shorter.

This is the Prologue and Epilogue to Hardy's Play, "The Dynasts," abridged for the Stage, and produced by Granville Barker Nov. 25, 1914. The Prologue was included in the programme of the Play. The Epilogue is here printed with the author's permission for the first time.

111. —— Before Marching and After. *Portrait.* Small 4to, original purple wrappers. [London, 1916]

THE VERY RARE FIRST EDITION. No. 7 of only 25 copies Privately Printed, numbered and autographed by Clement Shorter.

This Poem was written by Hardy in memory of his cousin, Lieutenant Frank William George, who was killed in the Gallipoli Peninsula, Aug. 21, 1915.

The Foreword was especially written for this pamphlet by Mrs. Thomas Hardy.

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112. —— Domicilium. Small 4to, original purple wrappers.
[London, 1916]

THE EARLIEST DISCOVERABLE POEM WRITTEN BY THOMAS HARDY. One of only 25 copies Privately Printed by Clement Shorter, and numbered and signed by him.

113.—— To Shakespeare after Three Hundred Years. Small 4to, blue-gray wrappers, uncut.
London: Privately Printed at the Chiswick Press, 1916

FIRST EDITION. One of 25 copies Privately Printed for Florence Emily Hardy (wife of the author). Each copy numbered and initialed by her.

114. —— In Time of "The Breaking of the Nations." 4to, original purple wrappers. [London, 1916]

THE VERY RARE FIRST EDITION. One of only 25 copies printed for Private Circulation, numbered and signed by Clement Shorter.

115. —— England to Germany; The Pity of It; I Met a Man; A New Year's Eve in War Time. Four Poems. Small 4to, original gray wrappers, uncut.
London: Privately Printed at the Chiswick Press, 1917

THE VERY RARE FIRST EDITION. One of 25 copies Privately Printed for Mrs. Hardy. Each copy numbered and initialed by her. The first poem has not previously been printed. The three others have appeared in a magazine.

116. —— Works. *Portrait engraved from life by William Strang.* 37 vols., 8vo, cloth, gilt back and medallion on side, uncut.
London: Macmillan and Co., 1919-20

THE MELLSTOCK EDITION, one of 500 copies, WITH AUTOGRAPH OF THE AUTHOR in the first volume. AN UNOPENED SET.

117. **HEATH (HENRY).** Old Way's and New Way's. *Engraved title on wrapper and 6 colored plates.* Oblong 4to, boards, original front wrapper bound in. London: Charles Tilt, n. d.

FIRST EDITION.

118. **HENRY (O.).** Biography. By C. Alphonso Smith. *Illustrated.* 8vo. Garden City, 1916

FIRST EDITION. The authorized Biography of Sydney W. Porter.

119. —— Waifs and Strays. Twelve Stories. With a representative selection of critical and biographical comment. *Portrait.* 8vo. Garden City, 1917

FIRST EDITION. One of 200 copies.

120. —— O. Henryana. Seven Odds and Ends: Poetry and Short Stories. 12mo, boards, parchment backs and corners, uncut.
Garden City, 1920

FIRST EDITION.

121. **HISTORIC COURT MEMOIRS.** Comprising: Henry IV; Marguerite de Valois; Madame de Montespan, 2 vols. Catherine II; Cardinal de Retz; Sweden and Denmark, 2 vols.; Marie Antoinette, 2 vols. *With portraits and illustrations in two states,*

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one on Japan and one on India paper. 10 vols., 8vo, full crimson, crushed levant morocco, Jansen style, gilt tops, uncut.
Paris and Boston: The Grolier Soc., n. d.
The Edition des Amateurs, limited.

122. **[HOLMES (OLIVER WENDELL).]** The Harvard Register. Complete set of the 12 Numbers, March 1827 to Feb. 1828, inclusive. 8vo, half maroon levant morocco.
Cambridge: Hilliard and Brown, 1828
These numbers contain Holmes' earliest printed efforts, written at the age of sixteen when a youth at college. The work is now very scarce, having been conspicuously absent in the Arnold, Foote, and other noted collections.

123. **HUNEKER (JAMES).** Painted Veils. 8vo, original boards, parchment backs, uncut. Pencil scorings in places.
New York, [1920]
First Edition, limited, and autographed by the author.

124. **IRISH WAR NEWS.** The Irish Republic. Vol. 1, No. 1, for Tuesday, April 25, 1916. 4 pp., small 4to. Dublin, 1916
The very rare first number of this periodical, published this day, "because a momentous thing has happened. The Irish republic has been declared in Dublin." An account of the uprising in Dublin is given, with details of the fighting.

125. **ITALY.** Select Views with Topographical and Historical Descriptions, in English and French. *Engraved title and 72 engraved views.* 4to, contemporary red straight-grain morocco, gilt edges. London, 1796

126. **JESSE (J. HENEAGE).** Historical Writings. *Numerous illustrations on Japan paper.* 30 vols., 8vo, full brown morocco, Jansen style, gilt tops, uncut. Boston, n. d.
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WITH A FINE AUTOGRAPH LETTER

128. **JOHNSON (SAMUEL).** Letters to and from the late Samuel Johnson, to which are added some Poems never before printed. Published from the Original MSS. in her possession, by Hester Lynch Piozzi. 2 vols., 8vo, full polished calf, gilt backs, gilt edges. London, 1788
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129. —— Some unpublished Letters. *Facsimiles.* Small 4to, original stiff mottled brown wrappers. N. p., n. d.
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130. **KEATS (JOHN).** Poetical Works. *Engraved portrait.* 12mo, three-quarter purple levant morocco, gilt top, uncut, by Zaehnsdorf. London: Moxon, 1851

Choice copy.

131. **KIPLING (RUDYARD).** White Horses. 8vo, original blue-gray wrappers. London: Printed for Private Circulation, 1897

VERY SCARCE. This separate issue was probably printed for copyright purposes.

132. —— The School Budget. No. 13. 16mo, original pink wrappers. Horsmonden School, Kent, [1898]

In response to a "cheeky letter from the Editors, Kipling wrote a very amusing epistle of advice, which is printed in this issue of "The School Budget," with Kipling's facsimile signature. VERY SCARCE.

133. —— The White Man's Burden. 12mo, original blue-gray wrappers. London: Printed for Private Circulation, 1899

VERY SCARCE. This first separate issue was probably printed for copyright purposes. Not mentioned in the Dodd, Mead and Co's. Bibliography.

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134. **LAMB (CHARLES).** Tales from Shakespeare. Designed for the use of Young Persons. *With 20 illustrations by William Blake, after Mulready.* 2 vols., 12mo, crushed brown levant morocco, gilt backs, gilt tops, by Riviere. London, 1807

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135. **LARK (THE).** Silhouette Portraits of the Four Chief Contributors to "The Lark." Reprinted from No. 9 of "The Lark." 4to, Japan paper. San Francisco: Les Jeunes, 1896

VERY SCARCE IN THIS STATE, as the portraits of Frank Gelett Burgess, Ernest C. Peixotto, Bruce Porter and Willis Polk ARE ALL AUTOGRAPHED.

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"Bacon, ye great Moral Philosopher." From a remarkably scarce print (Book VI, p. 145)
"The Royal Oak. The Penderell Family have no idea where Charles is" (Book VII, p. 212)
"The Blue Bonnets coming over the Border" (Book VIII, p. 293)

137. **LE PETIT JOURNAL DES REFUSEES.** Published by Gelett Burgess and Porter Garnett. No. 1. *Frontispiece portraits of the publishers, quartered, and other illustrations.* Small semi-rhomboid, original wrappers. San Francisco, 1896

THE ONLY ISSUE. Printed on wall paper.

138. **LINDSAY (NICHOLAS V.).** General William Booth enters into Heaven and other Poems. 12mo. New York, 1913

FIRST EDITION.

139. **LOCKER (FREDERICK).** Poems. *Frontispiece by George Cruikshank.* 12mo, cloth, morocco back, gilt top, uncut. London, 1868

FIRST EDITION. One of 100 copies printed, NOT PUBLISHED. Inscribed on half-title: "From the Author."

140. —— London Lyrics. *Portrait.* 12mo, boards, uncut. London, 1874

Autograph presentation copy from the author, inscribed on half-title: "John Wilson from F. Locker."

141. **LODGE (EDMUND).** Portraits of Illustrious Personages of Great Britain. *With the fine series of portraits.* 12 vols., in six. Imp. 8vo, half red morocco, gilt backs, gilt edges. London, 1835

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142. **MASEFIELD (JOHN).** Salt-Water Ballads. 12mo, blue buckram, gilt top, uncut. London: Grant Richards, 1902

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143. —— Ballads. Square 12mo, original wrappers, uncut.
London: Elkin Mathews, 1903

First Edition. Inscribed on fly-leaf: "*From John Masefield with his good wishes.*"

144. —— Wolverhampton Art and Industrial Exhibition, 1902. 8vo, wrappers. Wolverhampton, 1902

Masefield was Secretary to the Fine Arts Committee. There is a Foreword together with Remarks on the Exhibition.

145. —— A Mainsail Haul. *Frontispiece by Jack B. Yeats.* 12mo. London: Elkin Mathews, 1905

First Edition. Scarce.

146. —— Captain Margaret. A Romance. 12mo.
London: Grant Richards, 1908

First Edition.

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London: Grant Richards, 1909

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148. —— Ballads and Poems. Square 12mo.
London: Elkin Mathews, 1910

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149. —— A Book of Discoveries. *Illustrated by Gordon Browne.* 8vo, pictured cloth. London, [1910]

First Edition.

150. —— Buccaneer Ballads. By E. H. Visiak. Introduction by Masefield. *Frontispiece by Violet Helm.* 12mo, wrappers, uncut.
London, 1910

First Edition.

151. —— Lost Endeavor. *Colored frontispiece.* 12mo.
London: Nelson, [1910]

First Edition.

152. —— Martin Hyde. *Illustrations by T. C. Dugdale.* 8vo.
London, [1910]

First Edition.

153. —— The Tragedy of Pompey the Great. 12mo.
London: Sidgwick and Jackson, 1910

First Edition. Very Scarce.

154. —— The Everlasting Mercy. 12mo. London, 1911

First Edition.

155. —— Jim Davis. 12mo. London, [1911]

First Edition.

156. —— The Street of To-day. 12mo. London: Dent, 1911

First Edition.

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157. —— The Daffodil Fields. 12mo. London, 1913

First Edition. With the embossed stamp "Presentation copy" on title.

158. —— Good Friday. A Play in Verse. 8vo, gray wrappers, uncut. Letchworth: Garden City Press, 1916

First Edition. Very scarce. One of 200 copies Privately Printed.

159. —— John M. Synge: A Few Personal Recollections with Biographical Notes. 8vo, gray wrappers, uncut. Letchworth: Garden City Press, 1916

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160. —— The Locked Chest; The Sweeps of Ninety-Eight. Two Plays in Prose. 8vo, gray wrappers, uncut. Letchworth: Garden City Press, 1916

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162. —— Anne Pedersdotter. A Drama in Four Acts. By H. Wiers-Jenssen. English Version by John Masefield. 12mo. Boston: Little, Brown, and Company, 1917

First Edition.

163. —— Lollingdon Downs and other Poems. With Sonnets. 12mo. London, [1917]

First Edition.

164. —— The Battle of the Somme. 8vo, cloth, vellum back. London, 1919

First Edition. One of 250 copies.

165. —— Reynard the Fox; or, The Ghost Heath Run. 8vo, boards, vellum back, gilt top, uncut. London, 1919

First Edition. One of 250 copies, autographed by the author.

166. —— Enslaved and other Poems. 8vo, boards, vellum back, gilt top, uncut. London: Heinemann, 1920

First Edition. One of 250 copies on Large hand-made paper, numbered and autographed by the author.

167. —— Another copy on Large Paper. London, 1920

First Edition. One of 250 copies autographed by the author.

168. —— John Ruskin. 4to, stitched, uncut. Yellowsands Press, 1920

First Edition. 150 copies were printed at the private press of the Bembridge School, of which 138 copies were numbered and signed by the printers and 12 copies were numbered and signed by the author. This is one of the 12 copies numbered and signed by the Author.

169. —— John Ruskin. 4to, sewn, uncut. Yellowsands Press, 1920

First Edition. One of 150 copies, autographed by J. H. Whitehouse and Edward Daws, the printers. This essay was originally delivered by Masefield as a lecture at the Ruskin Centenary Exhibition held at the Royal Academy in 1919.

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170. —— Right Royal. 8vo, vellum back.
London: Heinemann, 1920

FIRST EDITION. One of 500 copies on Large hand-made paper, NUMBERED AND AUTOGRAPHED BY THE AUTHOR.

171. —— Another copy on Large Paper. London, 1920

FIRST EDITION. One of 500 copies autographed by the author.

172. —— A Little Fleet. By Jack B. Yeats. *Woodcut illustrations.* 12mo, pictorial limp boards, uncut. London, n. d.

FIRST EDITION. The verses throughout the book are by Masefield.

173. **MEREDITH (GEORGE).** Modern Love and Poems of the English Roadside, with Poems and Ballads. 12mo.
London: Chapman and Hall, 1862

FIRST EDITION. Fine copy.

174. —— Miscellaneous Prose. 8vo. London: Constable, 1910

175. —— Poems. 8vo. London: Constable, 1910

176. —— Celt and Saxon. 8vo. London: Constable, 1911

177. —— Illustrations prepared for the Memorial Edition of his Works. *60 photogravures and 4 collotypes of reproductions of Manuscripts.* 8vo, sheets, enclosed in a cloth box, linen back, with silk ties. London: Constable, 1911

178. —— Bibliography and various Readings. 8vo.
London: Constable, 1911

179. **MILTON (JOHN).** Paradise Lost. A Poem in Ten Books, The Author John Milton. Small 4to, old calf, (hinges cracked).
London: Printed by S. Simmons . . . to be sold by T. Helder, 1669

FIRST EDITION. With the seventh title-page. Lower margin of title extended. No preliminary leaves.

180. **MOORE (GEORGE).** Memoirs of my Dead Life. 12mo. London, 1906

FIRST EDITION.

181. —— Corrected PROOF SHEETS, Second Revision, of "The Lake." 12mo, sheets. In three-quarter green straight-grain morocco. London: Heinemann, 1920

On the half-title, Moore has written and signed: "My favorite book has been remoulded in this edition, and these proofs contain my final corrections. George Moore, Jan. 1921."

Throughout the volume are numerous alterations in the author's hand, in ink.

182. —— Héloïse and Abélard. 2 vols., 8vo, boards, vellum backs, uncut. London, 1921

Limited Edition, privately printed for subscribers only. Autographed by the author. Laid in is the pamphlet issued by Moore, revising the above work, and correcting errors of dates, etc., which were unwittingly made in the published work. THIS IS THE FIRST COPY OF THIS PAMPHLET TO BE OFFERED.

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183. —— Another copy. 2 vols., 8vo, half vellum, uncut.
London: Privately Printed for Subscribers only, 1921
LIMITED EDITION, AUTOGRAPHED BY THE AUTHOR.

184. —— Fragments from Héloise and Abélard. 8vo, original wrappers, uncut.
London: Privately Printed for Subscribers only, 1921
The author's revision of his work, with pages to replace p. 25 of the foregoing work, together with an Errata. SCARCE.

185. **MORRIS (WILLIAM).** Sir Galahad. A Christmas Mystery. 12mo, sheets, uncut. London: Bell and Daldy, 1858
THE VERY RARE FIRST EDITION OF MORRIS'S FIRST PUBLISHED VOLUME.

186. —— The Two Sides of the River; Hapless Love; and the First Foray of Aristomenes. 8vo, original green wrapper, uncut.
London, 1876
RARE. Printed on title [Not for Sale.]

187. **OMAR KHAYYAM.** The Rubáiyát. A Variorum Edition of Edward Fitzgerald's renderings into English Verse. Edited by Frederick H. Evans. Small 4to, boards, cloth back, uncut.
London: Privately Printed, 1914
One of 300 copies printed at the Temple Sheen Press.

188. **OVID.** Les Métamorphoses d'Ovide en Latin et en Francois, de la Traduction de M. l'Abbé Banier, de l'Académie Royale. Avec des explications Historiques. *Illustrated with 140 plates from the designs of Eisen, Moreau, Monnet, etc.* 4 vols., 4to, crushed crimson levant morocco, gilt backs, line-tooled sides, gilt edges, by Chambolle-Duru. Paris, 1767-71
A MAGNIFICENT COPY OF ONE OF THE MOST BEAUTIFULLY ILLUSTRATED BOOKS OF THE EIGHTEENTH CENTURY.

189. **PARDOE (MISS).** The Court and Reign of Francis the First, King of France. 2 vols. 1849; Louis the Fourteenth, and The Court of France in the 17th Century. 3 vols. 1847; The Life of Marie de Medicis, Queen of France. 3 vols. 1852. *Illustrated.* Together 8 vols., 8vo, full blue calf, gilt backs, gilt tops, uncut, by Riviere. London, 1847-52
FIRST EDITION. Scarce.

190. **PETITOT (JEAN).** Les Emaux de Petitot du Musée Impérial du Louvre. *Portraits de Personages Historiques et de Femmes Célèbres du Siècle de Louis XIV. Gravés au burin par M. L. Ceroni.* 4to, full crimson levant morocco, gilt back, richly tooled outside borders, gilt edges. Paris, 1862

191. **POE (EDGAR ALLAN).** The Narrative of Arthur Gordon Pym, of Nantucket, North America. 8vo, original boards, uncut (back worn). In cloth case.
London: Wiley and Putnam, 1838
FIRST LONDON EDITION.

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FROM THACKERAY'S LIBRARY

192. **PRESCOTT (WILLIAM H.).** Historical Works. With his Life, by George Ticknor. *Illustrated.* 15 vols., 8vo, polished tree calf, gilt backs, gilt edges. London, 1842

A HANDSOME SET OF THE LARGE TYPE LIBRARY EDITION. Volume III (Philip II) bears the well-known stamp on title of W. M. Thackeray, and on the half-title is the inscription "From the Author."

193. **[PREVOST (L'ABBE).]** Memoirs et Avantures d'un Homme de Qualité, qui s'est retiré du monde. 8 Parts in two vols., 12mo, fine contemporary mottled calf, gilt backs. A la Haye, 1757-49

The Seventh Part contains the "Histoire du Chevalier des Grieux, & de Manon Lescaut," with title-page dated 1749. CHOICE COPY.

194. **RAMSAY (ALLAN).** The Gentle Shepherd. *Portrait and numerous plates.* 4to, old calf, rehinged. London, 1788

An interesting copy, having bound in at the end the Music to 22 of Ramsay's Songs.

On the inside of the front cover is the contemporary label of ISAAC CUSHING, BOOK BINDER AND POCKET BOOK MAKER, SALEM, which would indicate a further interest in the volume as BEING AN EARLY SPECIMEN OF AMERICAN BINDING.

195. **RAMSAY (GEORGE).** The Encyclopedia of Anecdotes illustrative of Character and Events. *Engraved frontispiece by J. R. Cruikshank, colored by hand.* 8vo, full scored calf, rebacked. London: W. Sams, 1831

Fine copy.

196. **READE (CHARLES).** The Eighth Commandment. 8vo. London, 1860

FIRST EDITION.

197. **RILEY (JAMES WHITCOMB).** Armazindy. *Portrait.* 12mo, buckram, uncut. Indianapolis, 1894

FIRST EDITION. With an ORIGINAL VERSE OF FOUR LINES by the author, signed and dated: "Indianapolis, Apl. 5, 1895.

"The fairest things we ever see
Are mirages of memory.
The sweetest thoughts we ever know
We plagiarize from Long Ago."

198. **ROBIDA (A.).** Mesdames Nos Aieules. Dix siècles d'élégances. *Illustrations in color by the author.* 12mo, half red morocco, gilt top, uncut. Paris, n. d.

199. **[ROBY (JOHN).]** Jokeby, a Burlesque on Rokeby. A Poem in Six Cantos. By an Amateur of Fashion. *Engraved colored frontispiece, by Rhodes from a drawing by Thurston.* 12mo, printed boards (repaired), uncut. London: Printed for Thomas Tegg, 1813

Fine uncut copy.

200. **RONSARD (PIERRE DE).** Les Amours. *Printed within ornamental head-and tail-pieces to every page, in purple.* Square 12mo, wrappers, uncut. Paris, n. d.

Limited Edition.

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201. **ROSCOE (THOMAS).** History of Painting in Italy, from the Period of the revival of the Fine Arts, etc. *Frontispieces.* 3 vols., 12mo (loose in covers). London, 1847

202. **ROSSETTI (DANTE GABRIEL).** Sister Helen. A Ballad. 8vo, sheets, uncut.
Oxford: Printed for Private Circulation, 1857

THE EXTREMELY RARE FIRST EDITION, of which only a few copies were printed. This appears to be Rossetti's THIRD BOOK. The person for whom it was printed was the Rev. Wm. Fulford, who had been one of the editors of the defunct "Oxford and Cambridge Magazine."

203. —— Verses. 8vo, stiff buff wrappers, uncut.
London: Privately Printed, 1881

THE RARE FIRST EDITION. Contains "At the Fall of the Leaf" and the terrible Sonnet, not reprinted in his collected Works, "After the French Liberation in Italy."

204. **ROUSSEAU (J. J.).** Les Confessions. *Illustrations de Maurice Leloir, gravées a l'eau-forte par MM. Boulard, Champollion et Ruet.* Préface de Jules Claretie. In the 12 Parts as issued, imp. 8vo, sheets, loose in board covers, uncut. Paris, 1889

EDITION DE GRAND LUXE.

205. **RUSKIN (JOHN).** The Scythian Guest. A Poem. Small 4to, original buff wrappers, uncut.
[London]: Printed for the Author, 1849

THE VERY RARE FIRST EDITION. Choice copy.

206. —— The National Gallery. Two Letters to the Editor of The Times. By the Author of "Modern Painters." 8vo, sewn, uncut. London, 1852

FIRST EDITION. Privately Printed.

207. —— The Queen's Gardens. A Lecture delivered at the Town Hall, Manchester, on Wednesday, December 14, 1864. 8vo, sewn, uncut. Manchester, 1864

FIRST EDITION. Wise says in his bibliography: "The pamphlet doubtless had but a small and merely local circulation and is now extremely rare." A full account of the only copy at present known to exist will be found in "The Bookman" for February, 1893.

208. —— Leoni. A Legend of Italy. 8vo, original mottled gray wrappers, uncut. London, 1868

FIRST SEPARATE EDITION. One of a few copies printed for private distribution only. VERY SCARCE.

209. —— Samuel Prout. 8vo, original blue wrappers, uncut.
Oxford: Printed for Private Circulation only, 1870

FIRST EDITION.

210. —— The Nature and Authority of Miracle. 8vo, stitched, uncut. [London], 1873

FIRST SEPARATE EDITION. One of a few copies printed for private distribution.

211. —— Ruskin's Romance. 12mo, original gray wrappers, uncut. Reprinted from a New England Newspaper, 1889

FIRST EDITION.

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212. —— The Future of England. A Paper Read at the R. A. Institution, December 14, 1869. 8vo, folded, uncut. N. p., n. d.

THE RARE FIRST EDITION, printed for private distribution only.

213. **SALTUS (EDGAR).** Historia Amoris. A History of Love, Ancient and Modern. 12mo. New York, 1906

FIRST EDITION.

214. —— The Lords of the Ghostland. 12mo. New York, 1907

FIRST EDITION.

215. —— The Gardens of Aphrodite. 4to, boards, cloth back, uncut and unopened. Philadelphia: Pennell Club, 1920

THE FIRST BOOK ISSUED BY THE PENNELL CLUB. One of 68 copies. The design in red, of the "Pennell Club Book," is by Joseph Pennell.

MANUSCRIPT OF SALTUS'S MONOGRAPH ON OSCAR WILDE

216. **SALTUS (EDGAR).** ORIGINAL AUTOGRAPH MANUSCRIPT of his Monograph on "Oscar Wilde," written on 18 folio sheets. In cloth slip case.

THIS IS ONE OF THE FINEST AND MOST IMPORTANT OF SALTUS'S SHORTER WRITINGS, and contains his signature and address on the first page.

It was originally intended by the author that this monograph should be the initial piece in a volume to be entitled "Beyond Porch and Portal," but this idea was never carried out, and the monograph was subsequently issued separately in A VERY SMALL PRIVATELY PRINTED EDITION.

THE MANUSCRIPT CONTAINS BOTH CAPTIONS: "Beyond Porch and Portal," and "Oscar Wilde."

ORIGINAL MANUSCRIPT OF "THE PERFUME OF EROS"

217. **SALTUS (EDGAR).** ORIGINAL AUTOGRAPH MANUSCRIPT of "The Perfume of Eros." Autographed at the end. Written on 28 pages of yellow foolscap paper.

MANUSCRIPT OF "THE YELLOW FAY"

218. **SALTUS (EDGAR).** ORIGINAL AUTOGRAPH MANUSCRIPT of "The Yellow Fay," written on 201 pages of yellow foolscap paper.

219. **SELDEN (JOHN).** The Historie of Tithes. That is, The Practice of Payment of them. The Positive Laws made for them. The Opinions touching the Right of them. A Review of it is also annext, which both Confirmes it and directs in the Use of it. By I. Selden. Small 4to, contemporary calf. N. p., 1618

THE VERY RARE FIRST EDITION, suppressed immediately after publication because it had aroused the apprehension of the Bishops and they had caused the intervention of the King. There was a reprint made in 1680, with the old date, but the title is printed entirely in black and among other differences is the spelling "Tythes" on the title.

220. **SHAKESPEARE.** Twenty of the Plays of Shakespeare, being the whole Number printed in Quarto during his Life-time, or before the Restoration, Collated where there were different Copies, and Publish'd from the Originals, by George Steevens. 4 vols., 8vo,

Digitized by Google

beautifully bound in contemporary red morocco, gilt back, rich gold-tooled border, gilt edges. London, 1766

FINE LARGE PAPER COPY.

221. **SHELLEY (PERCY BYSSHE).** The Cenci A Tragedy, in Five Acts. 8vo, crushed red levant morocco, gilt back, gilt edges, by Worsfold. Italy: Printed for C. and J. Ollier, 1819

THE VERY RARE FIRST EDITION, printed on thick paper, with the half-title preceding the text. A HANDSOME COPY.

222. **SMITH (SIR ANDREW).** Illustrations of the Zoölogy of South Africa; consisting chiefly of Figures and Descriptions of the Objects of Natural History collected during an Expedition into the Interior of South Africa in the Years 1834-6. *With 114 fine colored plates of Birds and 195 colored plates of Fishes, Reptiles, Mammals and Crustacea.* 5 vols. in four, 4to, half dark green morocco. London, 1849

FIRST EDITION OF EACH VOLUME.

223. **SOCIETE AQUARELLISTES FRANCAIS.** Ouvrage d'Art, publié avec le concours artistique de tous les Sociétaires. *Superbly illustrated with full-page and vignette photogravures and woodcuts.* 2 vols., folio, full red levant morocco, gilt backs, gilt panelled sides, gilt edges, by Goupil & Co. Paris, 1883

Fine copy.

FINE SET OF STEVENS' MANUSCRIPTS, EXTRA-ILLUSTRATED

224. **STEVENS (B. F.).** Stevens' Facsimiles of Manuscripts in European Archives Relating to America, 1793-1783, with Descriptions, Editorial Notes, Collations, References and Translations. EXTRA-ILLUSTRATED COPY, EMBELLISHED BY THE INSERTION OF A LARGE NUMBER OF ENGRAVED PORTRAITS, many being proofs on India paper, of noted personages connected with American history. The entire work consisting of photographic reproductions. 25 vols., folio, splendidly bound in full crimson crushed levant morocco, gold-tooled sides and inside borders, doublures and flys of white moire silk, gilt tops, other edges uncut.

London: Issued only to Subscribers, 1889

One of the most valuable and extensive labors in the entire range of historical literature, and perhaps the most important contribution of any one man to the history of the American Revolution, is this stupendous collection of facsimiles of manuscripts in European Archives relating to America.

The confidential and private correspondence of the British Government includes secret and interceptive intelligence from the time of the receipt in England of the news of the signing of the Declaration of Independence until the signing of the Paris Treaty of Peace in 1783. Similar secret intelligence obtained by France, Holland and Spain through their respective agents or spies is also given. This correspondence is absolutely essential to a clear understanding of the diplomatic, political and military phases of our relations with Great Britain and other European countries during the Revolutionary War.

Only 200 copies of this great work were made, and the photographic negatives were destroyed. No facsimile work of this kind and magnitude has ever before been executed either by private or by public enterprise for enabling students to transfer practically a great mass of important historical material to their own libraries for examination and comparison.

225. **STEVENSON (ROBERT LOUIS).** On the Thermal Influence of Forests. 8vo, original blue wrappers.
Edinburgh: Neill and Company, 1873

FIRST EDITION. RARE.

226. **STEVENSON (ROBERT LOUIS) and HENLEY (W. E.).** Three Plays: Deacon Brodie; Beau Austin; Admiral Guinea. 12mo. London, 1892

FIRST EDITION. Laid in is a slip, "With the Author's Compliments."

227. **SWINBURNE (A. C.).** Dead Love. 8vo, sewn, uncut and unopened. London: John W. Parker and Son, 1864

THE EXTREMELY RARE FIRST EDITION. There was a spurious reprint of this piece, which is easily detected by its having THREE stabs for the stitching instead of TWO, as in the genuine issue. The present copy apparently has never had the original brick-red wrappers attached.

228. —— Laus Veneris. 8vo, sheets, uncut.
London: Edward Moxon & Co., 1866

THE EXTREMELY RARE FIRST EDITION. But few copies were printed, most of which were distributed among the private friends of the author. No copy of it is in the British Museum.

229. —— An Appeal to England against the Execution of the Condemned Fenians. 8vo, original gray wrappers, uncut.
Manchester: Reprinted from "The Morning Star," 1867

FIRST EDITION.

230. —— Dolores. 12mo, folded sheets, uncut and unopened.
London: John Camden Hotten, 1867

THE VERY RARE FIRST EDITION. This pamphlet was reserved for private circulation only. It had appeared previously in "Poems and Ballads," 1866.

231. —— Siena. 12mo, original orange colored paper wrappers.
London: John Camden Hotten, 1868

THE FIRST PUBLISHED EDITION.

232. —— Ode on the Proclamation of the French Republic, September 4th, 1870. 8vo, stiff orange-red colored wrappers.
London, 1870

FIRST EDITION. This is one of the earliest and most outspoken of Swinburne's Revolutionary and Republican utterances. The edition printed was a very limited one.

233. —— The Devil's Due. A Letter to the Editor of "The Examiner." By Thomas Maitland. 12mo, sheets, uncut.
For Private Circulation, 1875

EXCEEDINGLY RARE. Printed [Privately] on half-title. Only 20 copies are said to have been printed.

234. —— Gathered Songs. Small 4to, original pale green wrappers, uncut. London: Charles Ottley, Langdon, & Co., 1887

THE EXTREMELY RARE FIRST EDITION. Only 25 copies are said to have been printed.

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235. —— The Jubilee. MDCCCLXXXVII. Small 4to, original pale green wrappers, uncut.
London: Charles Ottley, Langdon, & Co., 1887

THE EXTREMELY RARE FIRST EDITION. Only 25 copies are said to have been printed.

236. —— The Question. MDCCCLXXXVII. A Poem. 8vo, original wrappers. London, 1887

THE VERY RARE FIRST EDITION. One of 25 copies.

237. —— A Word for the Navy. 8vo, original pale green paper wrappers. London: Charles Ottley, Langdon, & Co., 1887

FIRST EDITION. Only 25 copies are said to have been published.

238. —— The Ballad of Dead Men's Bay. 12mo, original buff wrappers, uncut and unopened. London: Privately Printed, 1889

THE EXTREMELY RARE FIRST EDITION. This was afterwards included in "Astrophel and other Poems, 1894." Only 40 copies are said to have been printed.

239. —— The Bride's Tragedy. 12mo, original buff wrappers, uncut and unopened. London: Privately Printed, 1889

THE EXTREMELY RARE FIRST EDITION. Only 40 copies are said to have been printed.

240. —— A Sequence of Sonnets on the Death of Robert Browning. Small 4to, original dark slate-colored wrappers, uncut.
London: Printed for Private Circulation, 1890

THE VERY RARE FIRST EDITION. A prefatory note states, "A few copies only have been printed in this separate form more befitting the occasion."

241. —— Robert Burns. A Poem. 8vo, stiff terra-cotta colored wrappers. Edinburgh: Printed for the Members of the Burns Centenary Club, 1896

FIRST EDITION. Only 30 copies are said to have been printed.

242. **TENNYSON (ALFRED, LORD).** The Lover's Tale. With a Monograph by the Author of "Tennysoniana." 12mo, sewn, uncut. London: Printed for Private Circulation, 1868

THE EXTREMELY RARE PRIVATELY PRINTED REPRINT (from the suppressed original), RIGIDLY SUPPRESSED BY TENNYSON'S MANDATE, backed by the Law of copyright.

243. —— Carmen Saeculare. An Ode. 8vo, original wrappers.
London: Printed for Private Distribution, 1887

EXTREMELY RARE. One of a few copies printed for private distribution among the author's friends.

244. **THACKERAY (WILLIAM M.).** "Our Street." *Illustrations by the author.* Small 4to, original glazed boards (back strip wanting). London: Chapman and Hall, 1848

FIRST EDITION.

245. —— The Kickleburys on the Rhine. *Colored illustrations by the author.* Small 4to, original glazed boards (back a little worn).
London, 1850

FIRST EDITION. SCARCE.

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246. —— Rebecca and Rowena. A Romance upon Romance. *Illustrations by Richard Doyle.* Small 4to, original glazed boards.
London: Chapman and Hall, 1850

FIRST EDITION, with the illustrations in black and white, and with the final leaf of advertisements.

247. **UZANNE (OCTAVE).** Physiologie des Quais de Paris du Pont Royal au Pont Sully. *Etched frontispiece in* FOUR STATES *by Manesse and text illustrations by Emile Mas.* Royal 8vo, three-quarter blue levant morocco, gilt back, gilt top, uncut, by Noulhac.
Paris, 1893

One of 75 copies on Japan paper.

248. —— Monument Esthematique due XIXe Siècle. Les Modes de Paris. Variations du Gout et de l'Esthetique de la Femme 1797-1897. *Illustrations originales de Francois Courboin.* Royal 8vo, three-quarter levant morocco, gilt top, uncut, original wrappers bound in. Paris, 1898

One of 90 copies on Imperial Japanese paper, with a duplicate set of the full-page plates, in color.

249. **VAN RENSSELAER (MRS. JOHN KING).** Newport, our Social Capital. *Colored frontispiece and numerous illustrations.* Imp. 8vo, buckram, gilt top, uncut. Philadelphia, 1905

FIRST EDITION. One of 347 copies.

250. **VILLON (FRANCOIS).** Les Œuvres. Small 8vo, contemporary calf. Paris: Antoine-Urbain Coustelier, 1723

Fine copy.

251. **WALPOLE (HORACE).** Letters of Horace Walpole, Earl of Orford. Edited by Peter Cunningham. Now first chronologically arranged. *With numerous fine engraved portraits and plates.* 9 vols., 8vo, full crushed salmon levant morocco, gilt backs, gilt edges, by Holloway. London: Richard Bentley, 1857-59

A CHOICE COPY.

252. **[WESTMACOTT (C. M.).]** The English Spy: An Original Work, Characteristic, Satirical, and Humorous. Comprising Scenes and Sketches in every Rank of Society, being Portraits of the Illustrious, Eminent, Eccentric, and Notorious. *Illustrated with the very humorous colored plates by Robert Cruikshank, and woodcuts by Cruikshank, Rowlandson, Gillray, and others.* 2 vols., royal 8vo, full crimson crushed levant morocco, gilt inside borders, gilt tops, by Riviere (titles re-hinged). London, 1825-6

A FINE COPY OF THE FIRST EDITION, with the plates in brilliant coloring. The plate "The Five Orders of Society" is in its correct uncolored state.

253. **WHITMAN (WALT).** Autograph Manuscript, 1 p., small 4to. [1863]

A MOST INTERESTING LITTLE MANUSCRIPT, being the original of an article published in the New York "Herald," protesting against the prevailing practice of raising presentations to the Officials of the Military Hospitals.

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In 1863, while in the hospitals at Washington, Whitman observed the oppression of raising testimonials for officials. He promptly sent a note to the "Herald," and the exposure and comments that followed caused this imposition to cease.

"An Imposition—stop it! *There is one of the smallest & meanest of impositions practised of late in the Washington Military Hospitals . . . By hook or crook they get up 'presentations' to the surgeons, or to some soft and notoriety-loving woman—a service of plate, a sword, sash, etc. These things are got up by the ostensibly voluntary subscriptions, but really extracted from the poor sick soldiers, especially just after the paymaster has been round. No proper hospital surgeon, nor proper woman, would accept such thing.*" Etc.

254. —— Autograph Manuscript, signed, of a short Poem entitled "The Prairie States." 1 p., small 4to, Camden, New Jersey, March 16, 1880. A characteristic manuscript, written in pencil, signed and dated at the end. It was published in March, 1880, on behalf of the Irish Famine Fund.

"A newer Garden of Creation—no primal solitude;
Dense, joyous, modern, populous millions, cities and farms,
With iron interlaced, composite, tied, many in one
By all the world contributed—Freedom's and Law's and Thrift's Society
The crown and teeming Paradise, so far of Time's accumulations,
To justify the past."

255. —— Autograph Manuscript, 3 pp., 4to. Nov. 26, 1880. A statement concerning his copyright of "Leaves of Grass" and the stereotype plates used in connection therewith. With 3 Letters from Horace Wentworth, publisher (2), and R. Worthington (1), relating to the same.

Written in his characteristic style on untidy pieces of paper, evidently instructions for his lawyer.

Complaining of the pirating from the old stereotype plates of his famous work "Leaves of Grass" the copyright being entirely his. Whitman enters into the history of the affair from 1860 when the work, "*a small edition,*" was first printed.

". . . *Worthington has been slyly printing & selling books from those plates for many months & is now publishing & selling them. I found the books at Porter & Coates' Store Philadelphia & they told me there they got them from Worthington & had been getting them for nearly a year.*

"*Of course I want the man effectually stopt from issuing the books—that first and at once. Then I want my royalty on all he has sold (though I have no idea of ever getting a cent). But as much as anything I want Worthington taken hold of, if possible on criminal proceedings—he has so acted the part of a treacherous furtive thief & sneak which he undoubtedly is (I understand they call him 'holy Dick' in the trade).*

"*I am the sole owner of the copyright . . . I publish & sell the books myself & this has already been a serious loss to me.*" Etc.

Accompanying this manuscript are two letters from Horace Wentworth, offering to sell the stereotype plates to Whitman, and asking what he will give for them; also, a short letter from R. Worthington, enclosing a check for $44.50 royalty on "Leaves of Grass," "sold since you last received check."

256. —— A. L. s., 1 p. 4to, Camden, November 19, 1887. To Leonard Morgan Brown, Teacher. With envelope.

A LETTER OF GREAT INTEREST, AND IN SPLENDID CONDITION, which is rather unusual for a Whitman letter.

". . . Everything is going on here much the same—Mrs. D. is well and busy—and I sit here each day in the big chair by the window—(slowly waning I suppose). H. Gilchrist is back in London with his picture, wh. as I understand gets good opinion. I have heard from him once or twice.

"I am expecting Ernest Rhys here soon. Morse the Sculptor is still here. Mr. Eakins, the portrait painter of Phila., is going to have a whack at me next week.

"Dull, dark, dripping day as I write. My little canary is singing blithely. I enclose you my last two pieces.

"Yes, indeed we shall be glad to see you. Mrs. D. will and I will. Meanwhile love to you and God bless you."

WHITMAN'S RETROSPECT ON "LEAVES OF GRASS"

257. **WHITMAN (WALT).** Autograph corrected Proof Sheets of his article entitled "Backward Glances over a traveled road — My Book and I." Contained on 7 pp., 8vo. Circa 1890

A RETROSPECT OF HIS FAMOUS WORK "LEAVES OF GRASS."

Evidently written for some Magazine, and contains a number of MS. corrections in the text. The title of the article originally read "My Book and I," but Whitman has written in his revised title, "Backward Glances over a traveled road."

It is a soulful résumé in the light of after years of his famous poems "Leaves of Grass." He writes:

"So here I sit gossiping in the early candle-light of old age. I and my book—casting backward glances over our travelled road . . . after completing my poems, and letting an interval elapse to settle them, I am most curious to review all in the light of their own (at the time unconscious, or mostly unconscious) intentions, with certain unfoldings of the thirty years they seek to embody . . . I look upon 'Leaves of Grass' now finished to the end of its opportunities and powers, as my definite carte visite to the coming generation of the New World," etc., etc.

258. —— Autograph Poem entitled "Now precedent songs, Farewell." Comprising some 30 lines on one full page, folio.

Written in pencil and ink in Whitman's characteristic untidy fashion on pieces of paper joined together.

"'Thou Mother with thy equal brood' and many
many many more unspecified
From fibre heart of mine, from throat and tongue—
(My life's hot pulsing blood
The personal urge and form for me—not merely paper,
automatic type and ink)
Each song of mine—each utterance in the past—
having its long, long history,
Of life or death, or soldiers' wounds, of country's
loss or safety." Etc.

259. **WILDE (OSCAR).** Waifs and Strays. No. 1, June 1879. 12mo, original wrappers. Oxford, 1879

VERY SCARCE. Contains the very early Sonnet by Wilde, "Easter Day," written in Rome, 1877, ONE YEAR BEFORE HIS PRIZE POEM "RAVENNA."

260. —— The Picture of Dorian Gray. 12mo, original wrappers. Title-page loose. New York: M. J. Ivers and Co., 1890

No. 195 of the "American Series." THE PIRATED EDITION issued almost simultaneously with Lippincott's Magazine for July. With Colgate's advertisement on the last page of the wrapper.

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261. —— The Picture of Dorian Gray. 8vo, original wrappers, uncut. Philadelphia, 1890

The publication of "Dorian Gray" in Lippincott's Magazine for July 1890. 13 chapters.

262. —— The Soul of Man under Socialism. 8vo, original wrappers. New York, 1892

The Humboldt Library of Science for Jan. 1892.

263. —— The Spirit Lamp, for Feb. 17, 1893. 8vo, wrappers. Oxford, 1893

Contains "The House of Judgment" by Oscar Wilde.

264. —— The Spirit Lamp. Edited by Lord Alfred Douglas. For June 6, 1893. Small 4to, original wrappers, uncut. Oxford, 1893

Contains "The Disciple," by Oscar Wilde; "In Summer," by Lord Alfred Douglas; "Apologia pro classe sua," by Alfred Douglas.

265. [——] [Hichens, Robert S.] The Green Carnation. 12mo, original wrappers, uncut. London: Heinemann, 1894

First Edition. Very scarce. Oscar Wilde and Lord Alfred Douglas both appear as characters in this volume.

266. —— An Ideal Husband. Small 4to. London, 1899

First Edition. With bookplate of John Law Dallam.

267. —— The Importance of Being Earnest. Small 4to. London, 1899

First Edition.

268. —— Another copy.

269. —— Ave Imperatrix. A Dirge of Empire. 12mo, Japan boards, with red silk ties, uncut. Snohomish, Wash., 1902

One of 150 copies, with illuminated initials.

270. —— The Sphinx Without a Secret; The Canterville Ghost; The Model Millionaire. Small 4to, original blue wrappers, uncut. Privately Printed, 1904

One of 300 copies on Large Paper.

271. —— The Harlot's House. Small 4to, wrappers, uncut. Privately Printed, 1905

272. —— The Soul of Man under Socialism. *Portrait.* Small 4to, three-quarter light brown morocco, gilt top, uncut. Portland: Mosher, 1905

One of 600 copies on Van Gelder hand-made paper.

273. —— De Profundis. 12mo. London: Methuen, [1905]

First Edition.

274. —— A Study. From the French of André Gide. With Introduction, Notes, and a Bibliography by Stuart Mason. *Portraits.* Small 4to, boards, uncut. Oxford: The Holywell Press, 1905

One of 500 copies.

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275. —— Recollections of Oscar Wilde. By Ernest La Jeunesse, André Gide and Franz Blei. Translation and Introduction by Percival Pollard. Square 16mo. Boston, 1906

276. —— The Soul of Man under Socialism. 12mo, original wrappers, uncut. London: Privately Printed, 1906

One of 250 copies.

277. —— A Bibliography of his Poems. By Stuart Mason. *Portraits, illustrations and facsimiles.* 8vo, buckram, uncut. New York, 1908

278. —— Art and Morality. A Defence of "The Picture of Dorian Gray." Edited by Stuart Mason. *Portrait.* 12mo. London, 1908

First Edition. One of 475 copies.

279. —— The Harlot's House. *With spirited illustrations by Althea Gyles.* 8vo, boards, uncut. Boston, 1910

280. —— Sherard (Robert H.). Life of Oscar Wilde. *Portraits, facsimile letters and other documents.* 8vo, boards, uncut. New York, 1911

281. —— Douglas (Lord Alfred). Oscar Wilde and Myself. *Portraits, illustrations and facsimiles.* 8vo. London, 1914

First Edition.

282. —— Harris (Frank). Oscar Wilde: His Life and Confessions. *Portraits.* 2 vols., 12mo, roan backs. Printed and Published by the Author, 1916

First Edition. Autograph presentation copy from the author, together with a quotation from Pascal in Harris's hand.

283. —— Letters after Reading. 8vo, original wrappers, uncut. In half morocco slip case. New York: Paul R. Reynolds, 1921

One of 23 copies issued in America for copyright purposes, autographed by Stuart Mason and the publisher. These letters were written to Robert Ross during the summer of 1897, just after Wilde's release from prison, while he was living at Berneval. They stand not only as examples of Wilde's delightful epistolary style, but as a tribute to the devoted friendship of Robert Ross.

284. —— Lord Arthur Savile's Crime. A Study of Duty. Small 4to, original blue wrappers, uncut. Privately Printed, n. d.

One of 300 copies on Large Paper.

285. —— Lecture on the English Renaissance. Rose Leaf and Apple Leaf: L'Envoi. Square 16mo, boards, uncut. N. p., n. d.

286. —— Young (Dal). Apologia pro Oscar Wilde. Small 4to, original wrappers. London, n. d.

Large paper copy of the First Edition, First Issue, with "Judgemnt" for "Judgement" on p. 14.

287. **WILDE V. WHISTLER.** Being an Acrimonious Correspondence on Art between Oscar Wilde and James A. McNeill Whistler. 8vo, wrappers. London Privately Printed, 1906

One of 100 copies on Large Paper.

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288. **YATES-THACKERAY CONTROVERSY.** Mr. Thackeray, Mr. Yates, and the Garrick Club. The Correspondence and Facts stated by Edmund Yates. 8vo, stitched.

[London]: Printed for Private Circulation, 1859

SCARCE. Relates to the controversy over the article on Thackeray by Yates, which appeared in "Town Talk," in June 1858.

.WITH AUTOGRAPH MANUSCRIPT

289. **YEATS (W. B.).** The Countess Kathleen, and various Legends and Lyrics. *Frontispiece.* 12mo, original boards, uncut.

London, 1892

FIRST EDITION. With autograph of George W. Russell ("A. E.") on title.

Inserted is an AUTOGRAPH MANUSCRIPT, SIGNED, of a portion of the Ballad of "Father Gilligan" which appears in this volume on page 108.

290. —— Poems. 12mo. London, 1895

FIRST EDITION. Laid in, is an A. L. s., 1 p., 8vo, [Jan. 1892]. To Mr. Dunn. Mentioning "Kathleen" and other pieces, and suggesting that there is still something due to him on account of these compositions.

291. —— ORIGINAL AUTOGRAPH MANUSCRIPT of "The Bishop of Toronto on Emigration." Signed at the beginning, and also with initials at the end. Written on 17 pp., small 4to, with a typewritten transcription.

292. —— The Green Helmet and other Poems. 8vo, boards. linen back, uncut and unopened. Dundrum: The Cuala Press, 1910

FIRST EDITION. One of 500 copies. With the slip of errata.

293. **ZOLA (EMILE).** La Faute de l'Abbé Mouret. *Illustrations de Bieler, Conconi et Gambard, gravure de Ch. Guillaume.* 12mo, original wrappers, uncut. Paris, 1890

Collection Guillaume.

294. **ZORN (ANDERS).** His Life and Work. By Dr. Karl Asplund. *Splendidly illustrated with reproductions of his Etchings and early and later Oil Paintings, some in color.* 4to, boards, parchment back, gilt top, uncut. London: The Studio, 1921

THE LATEST WORK ON ZORN. Contains a complete list of his etchings.

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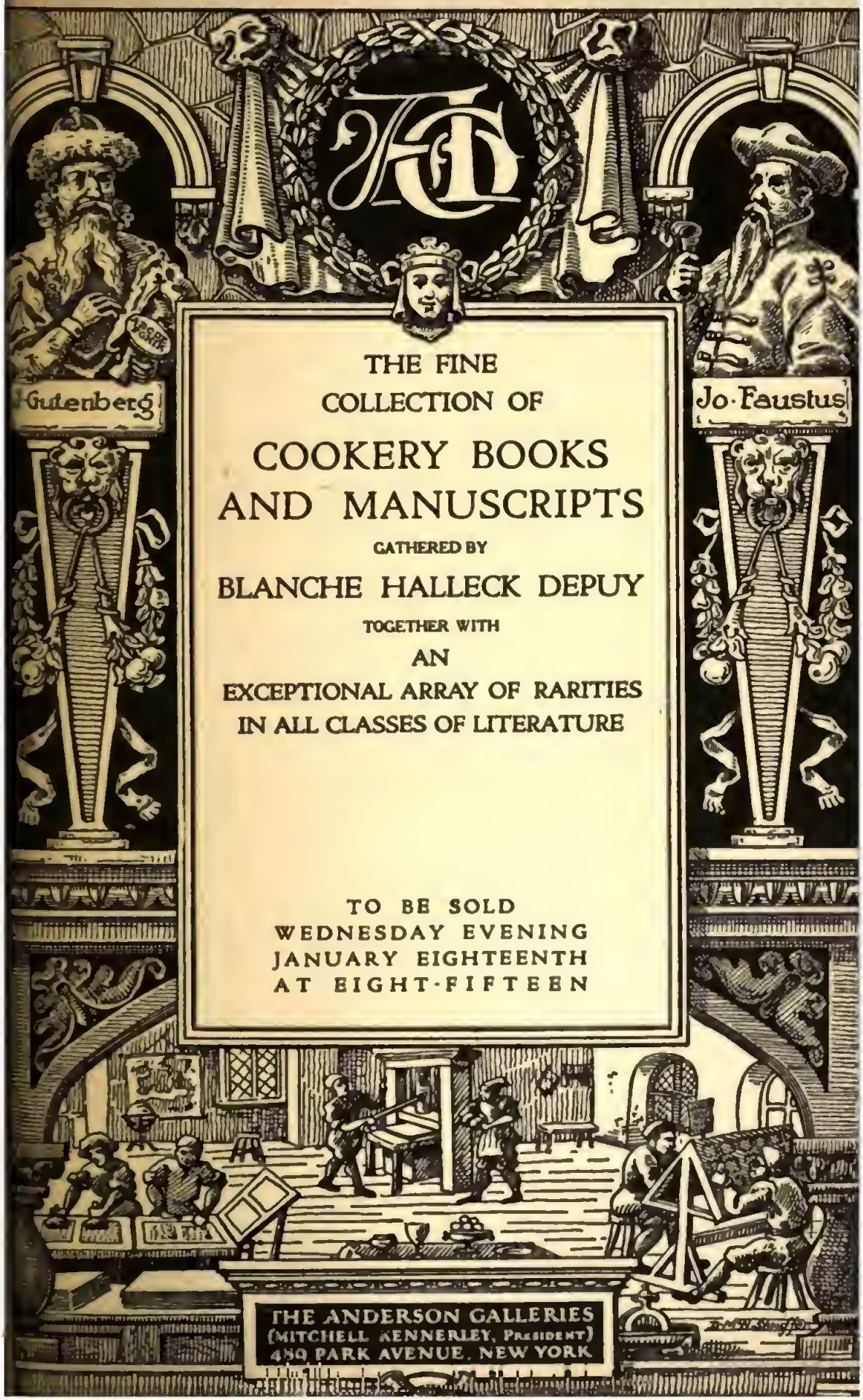

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LOTS 1-266

THE DEPUY COLLECTION OF COOKERY BOOKS

LOTS 1-83

1. **ACCOMPLISHT COOK**; or, the Art and Mystery of Cookery. *Engraved portrait and folding plates* (slight tears on latter). 8vo, contemporary calf.
London: Printed by R. Wood, 1665

FIRST EDITION. EXTREMELY SCARCE. A leaf from an early printed volume forms the end papers. On the fly-leaf appears the name of Jonett Nanney, 1667, beneath which is a later presentation inscription from E. G. to Elisabeth Vaughan, "an humble servant of hers tel death." Contains at the end, 20 pages of Books Printed for Nath. Brook.

2. **ADAM'S LUXURY AND EVE'S COOKERY**; or, the Kitchen-Garden display'd. In Two Parts. 12mo, original sheep, rebacked. London: Printed for R. Dodsley, 1744

VERY SCARCE, with the half-title. The first part treats of the kitchen garden, and the second of Cookery Recipes, to which is added the physical virtues of every Herb and Root. There is a page of MS. recipes on fly-leaf at the end.

3. **APICIAN MORSELS**; or, Tales of the Table, Kitchen, and Larder. By Dick Humblebergius Secundus. 12mo, original boards, cloth back, uncut. New York, 1829

4. **AMERICAN COOKERY**; or, the Art of dressing Viands, Fish, Poultry, and Vegetables, and the best mode of making Puff-Pastes, Pies, Tarts, Puddings, Custards, Pickles, and Preserves, and all kinds of Cakes, from the Imperial Plumb to Plain Cake. By an American Orphan. 12mo, original boards, sheep back.
New York, 1822

VERY SCARCE EARLY AMERICAN COOK BOOK.

5. **BEETON (MRS.)**. Book of Household Management. A Guide to Cookery in all Branches. *Numerous illustrations.* Thick 8vo, cloth. London, n.d.

6. **BOOK OF SIMPLES (A).** *Frontispiece facsimile.* 8vo, cloth. London, [1908]

Printed from an old manuscript of the middle of the eighteenth century, the present binding being a facsimile of the original vellum covers. At the end are bibliographies of Herbals and Cookery Books.

7. **BRADLEY (MARTHA).** The British Housewife; or, the Cook, Housekeeper's and Gardiner's Companion. *Engraved frontispiece and fine engraved plates by B. Cole.* 2 vols., 8vo, calf. London, n.d.

FINE COPY OF THIS SCARCE COOKERY BOOK. The frontispiece shows the interior of a large English kitchen, with pastry and other cooks at work. One of the cooks is engaged at turning a suckling pig which is on a spit before an open fire, while another is preparing a fowl on a spit preparatory to roasting. Formerly owned by "Elliott" of Portsmouth, who has written his name on titles and fly-leaves, and remarks: "The wicked borroweth and returneth not."

There is also a page of MS. recipes for Ginger and Rhubarb wines.

8. **BRILLAT-SAVARIN (JEAN A.).** A Handbook of Gastronomy. *Illustrated.* 8vo, cloth, gilt top, uncut. Boston, 1915

One of 375 copies printed at the Riverside Press.

9. **BROWNE (EDITH A., Editor).** Black's Domestic Dictionary. 8vo, cloth. London, 1920

10. **CARTER (CHARLES).** The Complete Practical Cook; or, a New System of the Whole Art and Mystery of Cookery. *Adorned with 60 curious copper plates, exhibiting the full seasons of the year and Tables proper for every Month.* 4to, crushed dark brown levant morocco, gilt back, line-tooled, gilt edges, with the Mello arms on sides, by Petit. London: Printed for W. Meadows, 1730

A CHOICE COPY OF THE FIRST EDITION OF THIS EXTREMELY SCARCE WORK. The title informs us that this work is "entirely new, and none of the Recipes ever published in any treatise of this kind."

The author was Cook to General Wood in his Campaign in Flanders, to Lord Whitworth, the Duke of Argyll, Lord Cornwallis, and other peers.

11. **CHILD (THEODORE).** Delicate Feasting. N. Y., 1890; Food and Feeding (Thompson), London, 1891. 2 vols., 12mo, cloth.

12. **CLOSET FOR LADIES AND GENTLEWOMEN (A);** or, the Art of Preserving, Conserving and Candying. With the manner how to make divers kindes of Sirups, and all kinde of banqueting stuffes. Also divers sovereigne medicines and salves. *A neat ornamental border around every page.* 18mo, original vellum. London: Printed by John Haviland, 1632

VERY RARE. This book contains many tempting recipes. "To make a Walnut, that when you cracke, you shall find Biskits and Carrawayes, in it, or a pretty Posey written"; "to make an excellent Marmelate which was giveu Queene Mary for a new-yeares gift."

13. —— Another Edition. 24mo, old calf (a few leaves wormed, and bears evidence of use). London: Printed by R. W., 1654

VERY RARE. Bound in: Delights for Ladies, To adorn their Persons, Tables, Closets, and Distillatories: With Beauties, Banquets, Perfumes and Waters. London, 1654.

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14. **COLLECTION** of Above Three Hundred Receipts in Cookery, Physick and Surgery; for the Use of all Good Wives, Tender Mothers, and Careful Nurses. By several Hands. To which is added a Second Part containing a great number of Excellent Receipts for Preserving and Conserving of Sweet-Meats, etc. 8vo, new half calf, gilt back.
London: Printed for Mary Kettilby, 1728

FINE COPY. On the fly-leaves are recipes in contemporary hands, also a full-page manuscript poem, signed W. T.

15. —— Another copy. 8vo, original calf.
London: Printed for Mary Kettilby, 1728

RARE. The Second Part contains a large number of Excellent Receipts for Preserving and Conserving of Sweet-Meats, etc. Contains old names of former owners on inside cover.

16. **COLLIER (JEREMY).** Essays upon several Moral Subjects, London, 1728; London Art of Cookery (Farley), London, 1787; Practice of Cookery, Pastry, Pickling, Preserving, etc., London, 1791; Cook's Oracle, containing Receipts for Plain Cookery, N. Y., 1825. 4 vols., 12mo and 8vo, calf and sheep (worn).

17. **CONRAD (JOSEPH).** Simple Cooking Precepts for a Little House. By Jessie Conrad. With Preface by Joseph Conrad. 4 leaves, 8vo, stitched.

THIS IS CONRAD'S PREFACE ONLY, ONE OF ONLY A FEW COPIES STRUCK OFF, AUTOGRAPHED AND NUMBERED BY HIM. The Cook Book itself has not yet been published. VERY RARE.

18. **CUISINIÈRE BOURGEOISE (LA).** A l'usage de tous ceux qui se mêlent de dépenses de Maisons. 12mo, original boards, calf back (covers loose). Paris, 1769

EXCESSIVELY RARE WORK ON COOKERY

19. **DAWSON (THOMAS).** The Good Huswifes Iewell. Wherein is to bee found most excellent and rare Deuises, for conceits in Cookery. . . . Whereunto are adioyned sundry aproued receits for many soueraigne Oyles, and the way to distill many pretious waters, with diuers approued Medicines for many Diseases, etc. *Engraved frontispiece mounted and inserted. Printed in Black Letter.* Small 8vo, polished calf, gilt back, gilt edges, by Riviere. Imprinted at London by E. A. for Edward White, 1610

A FINE COPY OF THIS RARE AND EARLY WORK ON COOKERY. It was originally published in 1606, and was revised and reprinted in this year. Bound in at the end is "A Booke of Cookerie," being the Second Part of the Good Hus-wiues Iewell. London, 1606. This, then, IS THE FIRST EDITION OF THE SECOND PART.

THIS IS THE ONLY COPY OF ANY EDITION OF THIS WORK WHICH HAS OCCURRED AT AUCTION IN OVER A DECADE.

20. **DICTIONNAIRE GÉNÉRAL** de la Cuisine Française, Ancienne et Moderne, ainsi que de l'Office et de la Pharmacie domestique. 8vo, boards, morocco back (rubbed). Paris, 1866

21. **DIGBY (SIR KENELM).** Choice and Experimented Receipts in Physick and Chirurgery, as also Cordial and Distilled Waters and Spirits, Perfumes, and other Curiosities. Translated out of several Languages by G. H. (George Hartman). *Engraved portrait of Digby by Crosse.* 12mo, original calf, rebacked.
London: Printed for the Author, 1668

THE VERY SCARCE FIRST EDITION. The book is mainly medical, and contains receipts, some of which are more curious and superstitious than those of any preceding book.

22. —— The Closet of the Eminently Learned Sir Kenelm Digby Kt. Opened: Whereby is Discovered Several ways for making of Metheglin, Sider, Cherry-Wine, &c. Together with Excellent Directions for Cookery, as also for Preserving, Conserving, Candying, &c. Published by his Son's Consent. Small 8vo, original sheep (worn).
London: Printed by E. C. & A. C., 1671

FIRST EDITION. EXTREMELY SCARCE. Nearly half the volume is occupied with recipes for various beverages.

A RARE WORK ON COFFEE, TEA AND CHOCOLATE

23. **DUFOUR (PHILIPPE SYLVESTRE).** Traitez Nouveaux & curieux du Café, du Thé et du Chocolat. *Engraved frontispieces.* Small 12mo, original calf. A la Haye, 1685

VERY SCARCE. With the De Vinne bookplate.

24. **EDWORDS (CLARENCE E.).** Bohemian San Francisco. Its Restaurants and their most famous Recipes. The Elegant Art of Dining. *Frontispiece.* 8vo, buckram. San Francisco, [1914]

FIRST EDITION.

25. **ELLWANGER (GEORGE H.).** The Pleasures of the Table. An account of Gastronomy from Ancient Days to Present Times. *Illustrated.* 8vo, cloth, gilt top, uncut. New York, 1902

FIRST EDITION.

26. **ESCOFFIER (A. P.).** A Guide to Modern Cookery. *Portrait.* 8vo, cloth. London, 1916

27. **EVELYN (JOHN).** Acetaria. A Discourse of Sallets. By J. E. S.R.S. Author of the Kalendarium. Small 8vo, original calf, gilt back (hinges weak and pp. time-stained). In cloth case.
London: Printed for B. Tooke, 1699

FIRST EDITION. VERY RARE. A PRESENTATION COPY FROM THE AUTHOR TO SIR CHRISTOPHER WREN, with the inscription on fly-leaf. "Sr. Chr. Wren. J.E." The initials are in Evelyn's well-known interwoven style. At the end are some emendations by Evelyn himself. There was no copy of this work in the Hoe or Huth collections, and but one other copy appears to have occurred at auction in 40 years. Lowndes does not locate a single copy.

A note on the inside cover states that this copy was purchased at the sale of the Heber library in 1834. With the Jones bookplate.

28. **EXPERIENCED AMERICAN HOUSEKEEPER (THE).** N. Y., 1823; A New System of Domestic Cookery, Boston, 1807; Vollstandiges hannoverisches Kochbuch, Hanover, 1808;

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Augsburgisches Kochbuch, von C.J.W., Augsburg, 1805. 4 vols., various sizes and bindings.

29. **FEMINA BIBLIOTHÈQUE.** Pour Bien Manger. Préface de Brada. *Numerous illustrations.* 8vo, wrappers, uncut.
Paris, n.d. [1912]

30. **FRENCH FAMILY COOK (THE).** Being a complete System of French Cookery. Translated from the French. 8vo, half sprinkled calf. London, 1793

Fine copy. Scarce.

31. **GAYTON (EDMUND).** The Art of Longevity, or a Diaeteticall Institution. Small 4to, calf.
London: Printed for the Author, 1659

FIRST EDITION of this curious and instructive poem.

32. **GLASS (MRS.).** The Art of Cookery made Plain and Easy. . . . To which are added One Hundred and Fifty new and useful Receipts, and also Fifty Receipts for different Articles of Perfumery. With a Copious Index. 8vo, new mottled calf, gilt-back, gilt edges (one leaf repaired). London, 1788

FINE COPY. The name of the author appears written on the first page of text.

33. **HAMMOND (ELIZABETH).** Modern Domestic Cookery and Useful Receipt Book. *Engraved frontispiece and plates.* 12mo, new half calf. London, n.d.

Contains recipes for the making of British Wines.

34. **HART (JAMES).** Kainikh, or, The Diet of the Diseased. Folio, contemporary calf. London: Printed by John Beale, 1633

A RARE WORK ON THIS SUBJECT. The matter here contained was collected from the writings of ancient Philosophers, Greek, Latin and Arabian, as well as from the writings of modern authors. An added interest is given to this copy by the numerous manuscript notes on the margins, and fly-leaves, written in a contemporary hand.

35. **HAYWOOD (MRS.).** A present for a servant-maid; or, the Sure Means of gaining Love and Esteem. 8vo, modern boards, cloth back, some lateral edges uncut. Dublin, 1744

VERY SCARCE.

36. —— A New Present for a Servant-Maid, containing Rules for her Moral Conduct . . . and The Whole Art of Cookery, in Ten Books. *Engraved frontispiece.* 12mo, old boards, vellum back (worn). London, 1771

VERY SCARCE. The frontispiece shows the interior of a kitchen with three Cooks at work, one of them about to prepare a dish from "Haywood's New Present."

This work contains a number of Original Receipts, never before published.

37. **HAZLITT (W. CAREW).** Old Cookery Books and Ancient Cuisine. 12mo, cloth, uncut. New York, 1886

38. [HEARN (LAFCADIO).] La Cuisine Créole. A Collection of Culinary Recipes from leading Chefs and noted Creole Housewives, who have made New Orleans famous for its Cuisine. Square 12mo, cloth. New York: Will H. Coleman, [1885]

FIRST EDITION. This work was issued anonymously, and until comparatively recent times was not known as Hearn's. Coleman and Hearn were friends, their acquaintance having begun in the former's bookshop in the old Astor House at a time when the author was doing journalistic work in New York in the early eighties.

39. HENDERSON (WILLIAM A.). The Housekeeper's Instructor; or, Universal Family Cook. Being an Ample and Clear Display of the Art of Cookery. *Frontispiece, engraved plates and diagrams of Tables.* 8vo, half sprinkled calf. London, n.d.

FINE COPY. SCARCE. Contains recipes on confectionery, pickling, preserving, the making and keeping of wines; the art of carving, and bills of fare for every month in the year. The frontispiece exhibits a large kitchen containing the mistress of the house and 6 servants.

40. HIRTZLER (VICTOR). The Hotel St. Francis Cook Book. *Portrait.* 8vo, cloth. Chicago, [1919]

Contains a Menu for each day in the year, with recipes for each menu.

41. HONOURS OF THE TABLE (THE); or, Rules for Behaviour during Meals, with the Whole Art of Carving. *Illustrated by a variety of cuts.* 12mo, original boards, calf back. London, 1791

SCARCE.

42. [KING (WILLIAM).] The Art of Cookery, in Imitation of Horace's Art of Poetry, with some Letters to Dr. Lister and others. 8vo, unbound, with the half-title. London: Printed for Bernard Lintot, n.d.

43. LAMB (PATRICK). Royal Cookery; or, the Complete Court-Cook. Containing the Choicest Receipts in all the particular Branches of Cookery, now in Use in Queen's Palaces of St. James, Kensington, Hampton Court and Windsor. *With nearly 40 engraved diagrams of magnificent entertainments at Court.* 8vo, contemporary calf. London, 1710

SCARCE. Contains Bills of Fare for every season of the year.

44. LONDON AT TABLE. With Practical hints to Cooks. *Engraved frontispiece by Phiz.* 12mo, cloth. London, 1851

45. MANUEL DES AMPHITRYONS; Contenant Un Traité de la Dissection des viandes à table, la Nomenclature des Menus les plus nouveaux pour chaque saison, et des Eléments de Politesse gourmande. Par l'Auteur de l'Almanach des Gourmands. *Engraved plates.* 8vo, cloth. Paris, 1808

SCARCE.

46. MANUSCRIPT BOOK OF MEDICAL RECIPES. Album Aureum, sive Remediorum Medicorum, præstantissimorum aliuq rerum haud minus memorabilium et protiosarum Gazophyla-

cium varium. By Richardus Inglettus. Small 12mo, old morocco, gilt back, gilt panelled sides, gilt edges.

A MOST INTERESTING OLD MEDICAL MANUSCRIPT, written in a minute though very legible hand, in Latin, in the 17th-18th century. There is a copious index to the work. At the end, in other hands, are various recipes aside from medical, written in English.

47. —— A Manuscript Volume of Medical Recipes, written on nearly 200 pp., small 4to, new cloth (not quite complete at beginning). 17th Cent.

A CURIOUS MANUSCRIPT, containing recipes for salves, ointments, drinks, etc., for practically every ailment.

FINE MANUSCRIPT OF THE SIXTEENTH-SEVENTEENTH CENTURIES

48. **MANUSCRIPT BOOK OF RECIPES.** Manuscript Cookery Book of 345 pages, containing over 1000 recipes, Medical and Cookery. Folio, limp vellum. 16th-17th Cents.

A SPLENDID AND UNUSUAL MANUSCRIPT OF THIS CHARACTER, being the Corbet Family Recipe Book, the entries being made by several members of that family between 1500 and 1649. The title of each recipe is written in red, and the recipe itself in black. The leading Ladies and Nobles assisted in its compilation, not to mention the chief Physicians.

We find "A Broath for the Cough and Lungs devised by Doctours Barnstaile, Fryar, and Atkins, for the Lord Treasurer." "An excellent remedy for Smallpox, by Dr. Foster, with the approval of the Countess of Surrey." Other "Shakespearean" recipes by the Countess of Surrey, Lady Holland, etc.

The MS. in perfect state, commencing with 8 pages of "The Table" in red and black, and finishing with a fifth leaf, bringing the Index to an end with "Finis Anno Dom. 1649."

49. —— Manuscript of Cookery Recipes, written in English, on nearly 125 pages. 12mo, half morocco. 17th Cent.

A NICE OLD MANUSCRIPT, to which the original owner had started an Index but failed to complete it. The recipes, though mainly written about 1640-50, are in a perfectly legible though minute hand, and comprise a variety of dishes.

50. ——Manuscript Cookery Book, written in several hands on about 150 pages. Small 4to, old calf. About 1720

A FINE OLD MANUSCRIPT, containing not only cookery recipes, but here and there medical recipes interspersed. One of the recipes is dated 1720, but several of the entries appear to be of a much earlier date, probably dating back to the seventeenth century.

51. —— Manuscript Cookery Book, written on 90 pages. Small 4to, limp vellum, with kid ties. 17th Cent.

THIS INTERESTING MANUSCRIPT contains about 150 recipes of various kinds, written very legibly with splendid ink. The pages and recipes are both numbered.

On the fly-leaf is written twice "Joane Yate Her Booke, 1682."

52. —— A Manuscript Volume of Cookery Recipes, dating from Charles II's time to about 1780. Small 4to, old calf.

This old manuscript volume was evidently commenced as a Commonplace Book, with nearly 50 pages of entries, the first transactions being dated 1640, the last 1642. The book is then turned about, and further entries of a like character cover 18 pages. Following the former entries

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are neatly written MS. Cookery Recipes of about 1680 by a Martha Hairby; these extend to 134 pages (about 268 recipes). Following in a hand of a later period are MS. recipes to the number of about 60.

The various subsequent owners appear to have been Mrs. Taylor, Mrs. Stevenson and others.

53. —— Written on 117 pp., 4to, old red English morocco, line-tooled, gilt back, gilt panelled sides (hinges a little weak). 17th Cent.

THIS MANUSCRIPT IS A MOST BEAUTIFULLY WRITTEN ONE, being that of Hester Denbigh, who was the wife of Basil, Fourth Earl of Denbigh. She was the daughter and eventually sole heir of Sir Basil Firebrace, who attended Charles I to the scaffold and received from the King at the moment of his execution his miniature set in diamonds. With bookplate of Sir William Augustus Fraser.

54. —— A Manuscript Volume of Household Recipes, embracing Cookery, Medical, etc. Written on 140 pp. in 17th and 18th Century hands. Small 12mo, half morocco.

An interesting old Manuscript, written very legibly, and embracing a variety of Recipes of every description. Blank pages occur in several portions of the little book, apparently to separate recipes of different character. A cross appears opposite many of the titles, probably to identify those especially appealing.

55. —— Written on 87 leaves, small 4to, old vellum. Early 18th Cent.

A CURIOUS AND MOST INTERESTING MANUSCRIPT, embracing recipes on a variety of subjects, including Wines, Medicine, Elixirs, etc., etc.

This Manuscript has evidently been put to practical use, as there are entries in various hands. The original owner appears to have been Margaret Cooper, her engrossed name appearing, with the date 1723.

56. —— Written on about 50 pp., small 4to, vellum. Early 18th Cent.

AN INTERESTING MANUSCRIPT, written in an unusually legible hand, containing Recipes for preserved Fruits of all kinds, Cakes, Pickles, Wines, etc.

There appear to be many tempting recipes in this old manuscript, many of which are marked with a cross (some with more than one), apparently to emphasize the particularly successful ones. The name of Frances Cotton appears on the fly-leaf, with the date 1707, repeated several times.

57. —— Manuscript Cookery Book. Written in a neat hand on nearly 100 pages. 4to, old sprinkled calf. Early 18th Cent.

Originally the property of Elizabeth Ratcliffe, dated September 24, 1724. The writing is most legible and pleasing, with here and there additional recipes in later hands.

RARE MEXICAN COOKERY MANUSCRIPT

58. **MANUSCRIPT BOOK OF RECIPES.** Manuscript Cookery Book in Spanish. Written on 114 pages, with Index. Small 4to, limp morocco, with flap. Early 19th Cent.

A VERY RARE SPECIMEN. There is a semi-engrossed title: "Coleccion de Recetas de Cosina y Reposteria, del use y propriedad del Combento ds Senoras Religiosas de N. Me. Pina. de la Concepcn. Ano de 1839."

At the foot of the title is a rose and sprays of leaves, tied with a bow-knot, painted in colors, and on the leaf preceding title are two water-

colors of baskets, one containing vegetables and the other game and fish, splendidly executed in color.

On the back cover is a pen-and-ink sketch of a Mexican Kitchen, exhibiting two female figures, stove, and general paraphernalia of a kitchen.

59. **MARIE (TANTE).** La Véritable Cuisine de Famille, Paris, n.d.; The Mem Sahib's Book of Cookery (Cutcrewe), Calcutta, 1903; Madame Seignobos, comment on forme une Cuisinière. *Illustrated.* Paris, n.d.; La Cuisine Anglo-Américaine (Goy), Privately printed, n.d.; La Cuisine Simple, Paris, 1910. 5 vols., 12mo and 8vo, various bindings.

60. **[MARIN.]** Les Dons de Comus, ou l'Art de la Cuisine, réduit en Pratique. Nouvelle Edition revue, corrigée & augmentée par l'Auteur. *Engraved frontispiece.* 3 vols., 12mo, crushed red levant morocco, gilt edges, by Chambolle-Duru, with the Mello arms on sides. Paris, 1750

CHOICE COPY. VERY SCARCE.

RARE MEDICAL MAUSCRIPT OF SIXTEENTH-SEVENTEENTH CENTURIES

61. **MEDICAL MANUSCRIPT.** Manuscript of about 225 written pages, the recipes arranged alphabetically, with a few blank leaves between each letter for additions. Folio, original limp vellum. About 1600

A FINE MANUSCRIPT. The entries are mainly in the same hand, although there are a few in a different though contemporary hand.

The Manuscript begins with "The Time of gatheringe Seedes, flowers, herbes," etc. This chapter occupies 6 pages, arranged by months. Then follows a chapter of 3 pages on distilling herbs, which is in turn followed by a title: "This Booke of Soveregne medicines against the most comon and knowne diseases both of men and women was by good proofe and longe experience collected of the late Abbot of Westmynster . . . for the poor wyh have not at all tymes the learned phisitions at hand."

The sand used in blotting the pages may still be felt on many of them.

62. **MOXON (ELIZABETH).** English Housewifry exemplified in above Four Hundred and Fifty Receipts, giving Directions in most Parts of Cookery. *Folding diagram of "A Grand Table in Winter."* 12mo, contemporary sheep. Leeds, 1758

With an Appendix never before printed containing upwards of 60 receipts of the most valuable kind.

63. **NAPIER (MRS. ALEXANDER,** Editor). A Noble Boke off Cookry ffor a Prynce Houssolde or eny other estately houssolde. Small 4to, decorated vellum, uncut. London: Elliot Stock, 1882

Reprinted verbatim from a Rare MS. in the Holkham Collection.

THE RAREST OF ALL ELZEVIERS

64. **PASTISSIER FRANCOIS (LE).** Où est enseigné la manière de faire toute sorte de Pastisserie, tres-utile à toute sorte de personnes. *Engraved title.* Small 12mo, crushed levant mo-

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rocco, gilt back, gilt panelled sides, inside dentelles, gilt edges, by Capé. A Amsterdam: Chez Louys et Daniel Elzevier, 1655

A SUPERB COPY OF THIS EXCESSIVELY RARE LITTLE BOOK, LONG ACCEPTED AS THE RAREST OF ALL ELZEVIERS, AND CONTAINING A FINE CLEAR IMPRESSION OF THE PLATE, which represents a kitchen with cooks preparing various dishes of game and pastry.

Its great rarity is partly accounted for by its having been used and thumbed to pieces by cooks and kitchen-haids, instead of being preserved on the shelves of collectors, as the other Elzeviers were. In a handsome binding by Capé.

[SEE FRONTISPIECE]

65. [PEGGE (SAMUEL).] The Forme of Cury, a Roll of Ancient English Cookery, compiled about A. D. 1390, by the Master-Cooks of King Richard II, Presented afterwards to Queen Elizabeth, by Edward Lord Stafford, and now in the Possession of Gustavus Brader. *Fine engraved portrait by Basire.* 8vo, half old red morocco. London: Printed by J. Nichols, 1780

FIRST EDITION. Very scarce.

66. PENNELL (ELIZABETH ROBINS, Editor). The Feasts of Autolycus. The Diary of a Greedy Woman. *Pictorial title.* 12mo, cloth, gilt top, uncut. London, 1896

Out of print and very scarce.

67. —— My Cookery Books. *Facsimiles of title-pages.* 4to, boards, paper label, uncut. Boston, 1903

FIRST EDITION. One of 330 copies printed at the Riverside Press.

68. [PHILLIPS (JOHN).] Cyder. A Poem. In Two Books. *Engraved frontispiece by Vander Gucht.* 8vo, old panelled calf. London: Printed for Jacob Tonson, 1708

FIRST EDITION. With the Buxton Forman bookplate.

69. PLATINA (BARTHOL). Platyne De Honesta Voluptate: & Valitudine, ad Amplissimu ac Doctissimum. D. B. Rouerellam. S. Clemetis Presbiteru Cardinalem. Liber primus. Gothic letter, long lines, 32 to a full page, 94 leaves, the last an original blank. Small 4to, brown morocco, with gilt and blind tooling, gilt edges, by Bedford.

[Colophon] Vari doctissimi Platyne opusculum de obsoniis: as de honesta voluptate & valitudine: impressuz in Ciuitate Austrie: impensis & expensis Gerardi de Flandria . . . Venetiaruz Duce Inclito Johanne Moecico. Nono kalendas Nouembris. 1480.

THE SECOND BOOK PRINTED IN CIVIDALE, in Friuli, where only two books were printed during the fifteenth century. The other is "Cronica de Sancto Isidoro."

A BEAUTIFUL SPECIMEN OF EARLY PRINTING, WITH PAINTED INITIALS AND ORNAMENTS. With the Huth bookplate. H. *13052; P. 7266.

70. QUEEN'S CLOSET OPENED (THE). Incomparable Secrets in Physick, Chirurgery, Preserving, Candying, and Cookery. As they were presented to the Queen by the most experienced persons of our times. *Engraved portrait of Queen Henrietta Maria, by Faithorne.* Small 12mo, sprinkled calf. [London]: Printed for Nathaniel Brook, 1655

FIRST EDITION OF THIS RARE LITTLE BOOK, which is divided into three parts. The First Part consists of Medical Recipes, up to page 192, where

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a separate title occurs (A Queen's Delight), preceding Preserving and Candying recipes to page 296. These are followed by a Third Part, with a separate title and pagination: The Complete Cook, occupying 130 pages. With bookplate of George Clulow.

71. **RAFFALD (ELIZABETH).** The Experienced English Housekeeper, for the use and ease of Ladies, Housekeepers, Cooks, etc. Written purely from Practice. *Frontispiece portrait of the author and engraved diagrams.* 8vo, oldtree calf, rebacked (edges of leaves foxed). London, 1794

SCARCE.

72. —— Another copy. 12mo, sheep (hinges weak). Philadelphia, 1818.

This American Edition has three engraved folding plates.

73. **REY (J.).** The Whole Art of Dining, with Notes on the subject of Service and Table Decorations. *Illustrated.* 8vo, cloth. London, n.d.

74. **ROBERTS (W.).** Rare Books and their Prices. 12mo, cloth, gilt top, uncut. London, 1895

75. **SOWLE (HENRIETTA).** I Go A-Marketing, Boston, 1900; With a Saucepan over the Sea (Keen), Boston, 1903; Soyer's Paper Bag Cookery, N. Y., 1911; Dishes and Beverages of the old South (McCulloch Williams), N. Y., 1913. 4 vols., 12mo and 8vo, cloth.

76. **UNIVERSAL RECEIPT BOOK** (Priscilla Homespun), Phila., 1818; House Servants' Directory (Roberts), Boston, 1827; Miss Leslie's New Cookery Book, Phila., 1857; Breakfast, Dinner, and Tea, N. Y., 1860; New Household Receipt Book (Hale), N. Y., 1853. 5 vols., 12mo, various bindings.

77. **VAN BUREN (SARA).** Good-Living. A Practical Cookery-Book for Town and Country. Third Edition, with additional matter. 8vo, oil-cloth covers. New York, [1908]

78. **VARENNE (DE LA).** Le Vrai Cuisinier François. *Engraved frontispiece and folding plates.* 12mo, original calf. Amsterdam, 1712

SCARCE. A number of new recipes for Ragouts have been added to this revised edition. With bookplate of Ph. Honywood.

79. **VEGETABLE COOKERY,** with an Introduction recommending Abstinence, London, n.d.; Meats, Poultry and Game. How to Buy, Cook and Carve (Panchard), N. Y., n.d.; European and American Cuisine (Lemcke), N. Y., 1901; Food and Flavor (Finck), N. Y., 1913. 4 vols., 12mo, cloth.

80. **WATERS (MRS. W. G.).** The Cook's Decameron, N. Y., 1920; The Gourmet's Guide to Europe (Newnham-Davis), N. Y., 1911; The Belgian Cook Book (Luck), N. Y., [1915]; Wyvern's Indian Cookery Book, Madras, n.d.; Praktisches Kochbuch (Holle), Bielefeld, 1907. 5 vols., 12mo, cloth.

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81. [WHITE (J.).] A Rich Cabinet with Variety of Inventions in several Arts and Siences [sic]. *Engraved title and woodcuts.* 8vo, marbled calf, gilt edges (one leaf damaged).

London: Printed for Will Whitwood, 1677

A curious work with receipts and experiments on various subjects; Fireworks for land, air and water; Drawing, Painting, Arithmetic, Geometry, Astronomy, etc.; Ringing changes on Bells, etc. Bookplate of J. Eliot Hodgkin.

82. WHOLE DUTY OF A WOMAN (THE); or an infallible Guide to the Fair Sex. Containing Rules, Directions, and Observations, for their Conduct and Behaviour through all Ages and Circumstances of Life, as Virgins, Wives and Widows. . . . With Directions how to obtain all Useful and Fashionable Accomplishments . . . particularly Rules and Receipts in every kind of Cookery, etc. *Engraved diagrams and woodcuts.* Thick small 4to, old calf, rebacked. London: Printed for T. Read, 1737

VERY SCARCE. Contains a Bill of Fare for every Month of the Year, curiously engraved on copper plates.

83. ZACHARIAE (IOANNIS FILII). *Actuarii.* 2 vols. in one. Small 12mo, crushed brown levant morocco, rosettes in compartments on back, blind tooled borders on sides, with corner fleurons and elaborate centre ornaments, gilt edges, by Lortic.

Lugduni, 1556

VERY RARE EARLY MEDICAL WORK. On lower margin of title is written: "Ex Libris Stephani Longanesii Tiberiacensis Anno 1805."

RARE BOOKS AND MANUSCRIPTS FROM VARIOUS CONSIGNORS

LOTS 84-266

84. ACADEMY OF MUSIC. An extensive collection of Portraits, Programmes, Newspaper cuttings, neatly mounted in one volume, 4to, half red levant morocco, gilt back, gilt top, uncut, by R. W. Smith. With specially printed title-page (one cover loose).

New York, 1887

This fine collection, forming a pictorial history of early Opera in New York City, was collected and arranged by Charles C. Moreau. It comprises many rare portraits of the Operatic Stars under the management and direction of Max Maretzek, Col. Mapleson, and others, and includes: Jenny Lind, Clara Louise Kellogg, Anna Louise Cary, recently deceased, Minnie Hauk, as "Carmen," Etelka Gerster, Christine Nilsson, recently deceased, Adelina Patti, Emma Thursby, and others.

The Play Bills include not only those of Operas, but those of Benefits to Col. T. Allston Brown; Charity Performance for the Poor of New York, under the auspices of Lester Wallack and Augustin Daly, with John Gilbert, Madame Ponisi, Campanini, Del Puente and others.

FIRST ATTEMPT TO CROSS THE ATLANTIC IN AN AIRSHIP

85. AIR-SHIP CITY OF NEW YORK: Full Description of the Air-Ship and the Apparatus to be employed, in the Aerial Voyage to Europe; with a Historical Sketch of the Art of Balloon-

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ing and the Aeronaut's Address to the Public. (By Prof. T. S. C. Lowe, Aeronaut of the Air-Ship "City of New York.") *Illustrated.* 12mo, original printed wrappers.

New York: Baker & Godwin, 1859

EXCESSIVELY RARE. Only one other copy has ever been offered at public sale. This work has particular interest at the present time, when the great advance in aerial navigation has at last made possible a trip by air across the Atlantic Ocean. This book proves that the feat was planned and considered feasible in 1859.

86. **ALKEN (HENRY).** Moments of Fancy and Whim. *14 full-page brilliantly colored plates, depicting many humorous sporting and domestic incidents.* 2 vols., oblong 4to, original printed wrappers. Set in cloth folding case.

London: Thomas M'Lean, 1823

FIRST EDITION. VERY RARE IN THE TWO PARTS, with original wrappers. Most of the plates are dated 1822.

87. —— Tutor's Assistant, containing a variety of Amusing Scenes. *6 full-page brilliantly colored plates, each containing several humorous subjects.* Oblong 4to, original printed wrappers. Set in cloth folding case. London: Thomas M'Lean, 1823

FIRST EDITION. The plates are all dated 1823. Very Rare in original wrappers.

88. —— Involuntary Thoughts. *6 full-page brilliantly colored plates, each depicting several subjects of humorous social and sporting incidents.* Oblong 4to, original printed wrappers. Set in cloth folding case. London: Thomas M'Lean, 1823-4

FIRST EDITION. Very Rare in original wrappers.

89. **ANACREON, SAPHO, BION ET MOSCHUS.** Traduction nouvelle en Prose, suivie de la Veillée des Fêtes de Vénus, et d'un choix Pièces de différens Auteurs. Par M. M*** C**. [Moutonnet de Clairfond.] *With the superb engraved plates and vignettes by Duclos and Massard after Eisen.* 8vo, contemporary calf, gilt back, gilt edges.

A Paphos et se trouve à Paris: Chez le Boucher, 1773-4

THIS COPY CONTAINS THE SUPPLEMENT "Héro et Léander, et Les Idylles de Théocrite," with the separate title-page dated 1774, and separate pagination. All copies do not contain this piece, consequently copies with it are preferable.

These illustrations are esteemed as among the choicest of Eisen's work.

90. **APTHORP (WILLIAM F.).** Paris Theatres and Concerts. (From Scribner's Magazine, 1892.) Illustrated. 8vo, inlaid to 4to, half crimson morocco, gilt back and top, by Blackwell.

New York, 1893

EXTRA-ILLUSTRATED by the insertion of 106 portraits, views, etc., among which are colored lithographs of Mlle. Reichemberg, M. Worms, M. Leloir, M. Prudhon, and several others; Adrien Lecouvreur, by Schmodt after Fontaine; colored full-length lithograph of Mlle. Réjane after portrait by Toulmouche, and numerous others, together with a few playbills of the New York Theatres, and plans of the Paris Playhouses.

91. **ARABIAN NIGHTS.** The Book of the Thousand Nights and One Night. Now First completely done into English Prose and Verse, from the Original Arabic, by John Payne. 9 vols.; Tales from the Arabic, 3 vols.; Alaeddin and the Enchanted Lamp. Together 13 vols., 8vo, vellum (one back damaged), gilt tops, uncut.

London: Printed for the Villon Society, 1882-9

One of 500 copies printed for Private Circulation for Subscribers only.

A MAGNIFICENT FOLIO AUDUBON WITH HANDSOME MAHOGANY CABINET

92. **AUDUBON (JOHN J.).** Birds of America, from Original Drawings. *435 superb colored plates, representing the subjects in life size, and natural colors.* 4 vols., elephant folio, handsomely bound in full russia, richly gold tooled on back and sides, gilt edges.

London: Published by the Author, 1827-38

THE MOST MAGNIFICENT COPY OF THIS MONUMENTAL WORK WE HAVE OFFERED IN MANY YEARS, THE PLATES BEING ABSOLUTELY SPOTLESS, except for one plate, which is a little spotted (one of the minor plates). The "Turkey" plate is UNCREASED, but the "I" of "Plate I" has been trimmed away.

ACCOMPANYING THE SET ARE THE FIVE VOLUMES of "Ornithological Biography," Edinburgh, 1831-39, royal 8vo, similarly bound with the plates. THE BINDING IS ABSOLUTELY SOUND, and the entire condition of the set evidences the care which has been given it.

A HANDSOME MAHOGANY CABINET, with sliding shelves, plush lined, and adjustable top, brass fittings, is included with the set.

93. —— The Birds of America, from Drawings made in the United States and their Territories. *Illustrated with 500 beautiful plates colored by hand.* 7 vols., royal 8vo, three-quarter wine color morocco, gilt tops, by Sanford.

New York: Published by J. J. Audubon, 1840-44

A MOST DESIRABLE COPY OF THIS IMPORTANT WORK, a repair to one leaf being the only blemish.

The plates in THIS FIRST OCTAVO EDITION ARE IN EXACT AND BRILLIANT COLORING.

94. **AUDUBON (JOHN J.) AND BACHMAN (JOHN).** The Viviparous Quadrupeds of North America. *Illustrated with 150 colored plates drawn from nature by Audubon.* 3 vols., folio, full black morocco, gilt backs and borders, gilt edges.

New York, 1845

FIRST EDITION. VERY RARE IN SUCH SUPERB CONDITION. Accompanying the plates ARE THE THREE VOLUMES OF TEXT, WITH SIX ADDITIONAL PLATES, royal 8vo, full maroon morocco, gilt backs and edges, New York, 1846-54.

THE BINDINGS ARE ABSOLUTELY SOUND, AND THE WHOLE SET IN PRACTICALLY PRISTINE CONDITION.

UNIQUE AND REMARKABLE SOUVENIR OF THE GREAT WAR

95. **AUTOGRAPHS OF THE ALLIED LEADERS IN THE WORLD WAR. VERSAILLES AND ST. GERMAIN, 1919.** A large open envelope addressed: "For Miss Italia Garibaldi,

With the best wishes of *Woodrow Wilson,*" in the handwriting of the former President of the United States; then follow the AUTOGRAPH SIGNATURES of *Sidney Sonnino,* the Italian representative at the Peace Conference; *David Lloyd George,* the Premier of England; *Admiral Sir David Beatty; Gen. John J. Pershing,* Commander of the American Expeditionary Forces; *E. K. Veniselo,* then Premier of Greece; and above, on the same sheet, the signatures of *Georges Clémenceau,* the French statesman, and *Marshal Ferdinand Foch,* Generalissimo of the Allied Forces; also Postmarks dated Versailles, June 28, 1919, and St. Germain, July 10, 1919, "Congrès de la Paix." The document is enclosed in a folding morocco case, lettered in gold on front cover.

Accompanying the document is the following autograph letter of the illustriously-named lady who secured the signatures:

"*Rome, 7 Via Pompeo Magno, May 9th,* 1921

"*I can certify to the authenticity of the group of signatures, having personal acquaintance with the signers, and having myself obtained these signatures.*

"*The postmarks are the ones of the famous dates of the German and Austrian peace signing, at Versailles and at Saint-Germain-en-Laye.*

"*The writer was attached to the Italian Delegation to the Peace Conference in Paris in the capacity of Interpreter of English and American Newspapers for S. E. Orlando, Italian Prime Minister.*

(*Signed*) ITALIA ANITA GARIBALDI
Grand-daughter of General Giuseppe Garibaldi
Daughter of General Ricciotti Garibaldi
Sister of General Peppino Garibaldi."

A somewhat similar souvenir sold in London in 1918 for £700.

BACON'S MAGNUM OPUS

96. **BACON (SIR FRANCIS).** [Novum Organum] Instauratio Magna sive Indicia vera de Interpretatione Naturæ. *Engraved title of a ship sailing between two pillars.* Folio, original calf. Londini: Apud Joannem Billium, 1620

THE RARE FIRST EDITION OF BACON'S GREATEST WORK.

97. **[BARHAM (R. H.).]** The Ingoldsby Legends. *Engraved titles and plates by Cruikshank and John Leech.* 3 vols., 8vo, calf (hinges weak), gilt tops, uncut, by Tout. London, 1852-3

98. **BEAUMONT AND FLETCHER.** Comedies and Tragedies. Written by Francis Beaumont and John Fletcher, Gentlemen. Never Printed Before, and now published by the Authours Originall Copies. *Engraved portrait of Fletcher by Marshall.* Folio, crushed brown levant morocco, line tooled back and sides, gilt inside borders, by Stikeman.

London: Printed for Humphrey Robinson, 1647

THE VERY RARE FIRST COLLECTED EDITION, WITH THE PORTRAIT IN THE FIRST STATE, "J. Berkenhead" being in large type. 36 of the Plays are here printed for the first time. Aside from a few slight damp stains, a very desirable copy.

THE MORGAN CATALOGUE OF ALDINES AND OTHER BOOKS

99. **BIBLIOGRAPHY.** Catalogue of a Collection of Books formed by James Toovey, principally from the Library of the Earl

of Gosford. The Property of J. Pierpont Morgan. *Illustrated with numerous fine reproductions in color of splendid specimens of binding.* 4to, crushed blue levant morocco, line-tooled, gilt top, by The Club Bindery. New York, 1901

PRIVATELY PRINTED AND VERY RARE, as only a small issue was printed for private distribution.

THE FIRST COPY TO APPEAR AT AUCTION. It includes the very complete collection of books from the Aldine Press.

THE MORGAN CATALOGUE OF CHINESE PORCELAINS

100. **BIBLIOGRAPHY.** Catalogue of the Morgan Collection of Chinese Porcelains. *Magnificently illustrated with reproductions in the exact colorings of the originals.* 2 vols., 8vo, crushed olive levant morocco, line tooled back and sides, gilt tops, uncut, doublures of dark green moire silk, flys of olive levant morocco, gilt tops, uncut. New York: Privately Printed, 1904-11

UNQUESTIONABLY THE MOST MAGNIFICENT AND SUPERBLY ILLUSTRATED WORK ON THE SUBJECT OF CHINESE PORCELAINS.

ONLY 250 COPIES WERE PRINTED FOR PRIVATE DISTRIBUTION, AND THE PLATES DESTROYED.

THE MORGAN CATALOGUE OF MANUSCRIPTS AND INCUNABULA

101. **BIBLIOGRAPHY.** Catalogue of Manuscripts and Early Printed Books from the Libraries of William Morris, Richard Bennett, Bertram, Fourth Earl of Ashburnham, and other sources. Now forming portion of the Library of J. Pierpont Morgan. *Profusely illustrated with woodcuts, title facsimiles, printers' marks, etc.* 4 vols., royal 4to, three-quarter olive levant morocco, gilt tops, uncut, by Riviere. London: Printed at the Chiswick Press, 1907

THE FIRST COPY TO OCCUR AT AUCTION. PRIVATELY PRINTED AND VERY RARE, as only 170 copies were printed for private distribution.

THE MORGAN CATALOGUE OF JEWELS AND PRECIOUS WORKS OF ART

102. **BIBLIOGRAPHY.** Catalogue of the Collection of Jewels and Precious Works of Art, the Property of J. Pierpont Morgan. Compiled at his request by G. C. Williamson. *Sumptuously illustrated with full-page photogravure reproductions of the objects, on India paper.* Thick 4to, three-quarter olive levant morocco, gilt top, uncut. In slip case.

London: Privately Printed at the Chiswick Press, 1910

ONE OF SIX COPIES printed, by permission, in addition to the 150 copies of the ordinary edition printed for Mr. Morgan, for private circulation only.

THE FIRST COPY TO BE OFFERED AT AUCTION IN AMERICA.

THE CHURCH CATALOGUE OF ENGLISH LITERATURE

103. **BIBLIOGRAPHY.** A Catalogue of Books consisting of English Literature and Miscellanea, including many original

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Editions of Shakespeare, forming a part of the Library of E. D. Church. *Profusely illustrated with facsimiles of title-pages.* Compiled and annotated by George Watson Cole. 2 vols., imp. 8vo, buckram, uncut, paper labels. In slip cases. New York, 1909

One of 150 copies on Holland hand-made paper. Most valuable for its collations, notes, and facsimiles.

104. **BIBLIOPHILE SOCIETY PUBLICATION.** André's Journal; an authentic Record of the Movements and Engagements of the British Army in America from June, 1777, to November, 1778, as recorded from day to day, by Major John André. Edited by Henry Cabot Lodge. *With 2 portraits of André, one etched by Bicknell, proof on India paper, the other engraved on wood by Hopson, proof on Japanese paper, both signed; title in two states, one on vellum, the other on India paper, and 44 facsimile reproductions of the original maps, and plans, drawn by Major André.* 2 vols., royal 8vo, vellum, gilt tops, uncut. Boston, 1903

One of 467 copies.

CLOVIS EVE BINDING

105. **BINDING.** The Booke of Common Prayer, with the Psalter or Psalms of David; The Holy Bible, containing the Old Testament, and the New: [Also the Apocrypha]. Newly translated out of the Original Tongues: And with the former Translations diligently compared and revised, by his Maiesties speciall commandement; 1616.—The Whole Booke of Psalmes. Collected into English Meeter by Thomas Sternhold, John Hopkins and others. 1612. Together in a thick folio volume, richly bound by Clovis Eve in old red morocco, the back and sides gold-tooled with graceful minute floral and scroll ornaments, each cover bearing a panel design with a wreath centrepiece and corners, silk ties, gold edges. London: Imprinted by Robert Barker, 1612-16

The Bible and the Prayer Book each have an architectural woodcut title-page. Joints skilfully restored. The volume is in a wonderfully fine state of preservation.

LOUIS XIV'S COPY

THE DEDICATION COPY, BOUND BY A PUPIL OF CLOVIS EVE

106. **BINDING.** [Vallot (Anthoine—Compiler).] Hortvs Regivs. Pars Prior. *Engraved title showing Louis XIV as Apollo in his sun-chariot, riding the clouds above the Jardin Royal, engraved by G. Rousselet, 1664; woodcut vignette on printed title, and woodcut head- and tail-pieces, the first containing the arms of Louis XIV.* Folio, full tan morocco, diapered with gold fleurs-de-lis, with double dentelle borders in gilt, and the Royal Arms of Louis XIV heavily impressed in gold on sides, back with smaller

fleurs-de-lis and red leather numbered label of the royal library, gilt over marbled edges, binding slightly worn.

Paris: Dionysius Langlois, 1665

A very fine specimen of binding executed in the manner of CLOVIS EVE by a pupil of his, for PRESENTATION TO THE KING, from the author, who was Louis XIV's Court Physician. The work was dedicated to the sovereign, and has his mark, a Crowned L, stamped on third page of text.

LARGE PAPER COPY.

Besides having been Louis XIV's copy, this volume is from the noted libraries of the Earl of Aylesworth, Packington, and Warwick, and Bibliotheca Lamonia, with bookplates. A provenance of great interest.

107. **BONAPARTE (CHARLES L.).** American Ornithology; or, the Natural History of Birds inhabiting the United States not given in Wilson. *Illustrated with 25 plates* (should be 27), *colored by hand.* 4 vols., royal 4to, original half red morocco (worn, and some pages badly foxed—a few torn). Sold w.a.f.

Philadelphia, 1825-33

FIRST EDITION of this continuation of Wilson's American Ornithology.

FIRST EDITION OF BOSWELL'S JOHNSON SPLENDIDLY EXTRA-ILLUSTRATED

108. **BOSWELL (JAMES).** The Life of Samuel Johnson, LL.D. Comprehending an Account of his Studies and numerous Works, in chronological order; A Series of his Epistolary Correspondence and Conversations with many Eminent Persons; and Various Original Pieces of his Composition, never before published. *With frontispiece portrait of Dr. Johnson, after Reynolds' painting, engraved by Heath; and* EXTENSIVELY EXTRA-ILLUSTRATED *with a large collection of Portraits and Views in stipple, aquatint, etc., etc., many of which are* INDIA PROOFS *and in colors.* 4 vols., (2 vols. extended to 4), quarto, richly bound in full dark brown crushed levant morocco, the sides and backs with geometrical borders of gold and blind-tooled lines, gilt edges. In cloth case.

London: Printed by Henry Baldwin, for Charles Dilly, 1791

FIRST EDITION, AND FINELY EXTRA-ILLUSTRATED. Boswell's brilliant pages have been enhanced by carefully selected portraits, many of rarity, of Dr. Johnson and his contemporaries; scenes and views associated with his life; illustrations to Johnson's Works; actors of the period in costume; facsimiles of letters and documents; etc., etc., "the whole exhibiting a view of literature and literary men in Great Britain, for nearly half a century, during which he flourished."

ORIGINAL DRAWINGS BY "PHIZ"

109. **BROWNE (HABLOT K.).** "The Rivals," *A Series of 12 Original Water-color Drawings, circular in form, 8 inches in diameter, each drawing mounted on cardboard, with a title-page drawn in colors, signed "H. K. B.,"* and bound in a royal 4to volume, black morocco, worn, gilt edges.

A BEAUTIFUL SERIES OF UNPUBLISHED AND VERY CLEVER DRAWINGS by the Famous Artist. The "Rivals" are two pretty boys representing a florist

and a fruiterer, who bring their wares as gifts to a darling little girl, for whose favor they are rivals. The drawings are all signed with the artist's initials.

110. **BROWNING (ROBERT).** Poetical Works. 17 vols., 8vo, buckram, uncut, paper labels (one lacking, and a few torn).
London: Smith, Elder & Co., 1888-94

ONE OF 250 COPIES ON LARGE HAND-MADE PAPER. A FINE CLEAN COPY INSIDE.

111. **CAMDEN (WILLIAM).** Britannia, sive Florentissimorvm regnorvm Angliæ Scotiæ, Hiberniæ, et Insularum adiacentium ex intima antiquitate Chorographica descriptio. *Engraved title, maps and woodcuts.* Folio, original calf, with the Arms of James I on sides.
Londini: Impensis Georgii Bishop, 1607

THE COPY BOUND FOR PRESENTATION TO JAMES I, WITH THE ROYAL ARMS ON SIDES.

112. **CARLYLE (THOMAS).** Works. *Illustrated with portraits,* PROOFS ON INDIA PAPER. 30 vols., 8vo, full crimson levant morocco, linings and end leaves of pigskin, leather thongs at joints, gilt tops. London: Chapman & Hall, 1896

The Limited LARGE PAPER issue of the Centenary Edition; only 300 numbered copies. The best edition of Carlyle, in a binding of great attractiveness and durability.

113. **CARR (MRS. COMYNS).** North Italian Folk. *Illustrations in color by Randolph Caldecott.* Small 4to, crushed maroon levant morocco, line-tooled back and sides, with corner ornaments, gilt top, uncut, by Riviere. London, 1878

FIRST EDITION.

114. **[CARROLL (LEWIS).]** The Train: A First Class Magazine. [Edited by Edmund Yates.] *Illustrated with woodcuts.* Vols. 1-4 (Jan. 1856 to Dec. 1857). 4 vols., 8vo, crushed crimson levant morocco, line-tooled backs and sides, gilt edges, by Sangorski and Sutcliffe. In cloth case. London, 1856-7

EXTREMELY SCARCE, and a remarkably choice copy of this little-known periodical, which contains "The Path of Roses," "Novelty and Romancement," and "Solitude" by Lewis Carroll, besides contributions by Robert B. Brough, Frank E. Smedley, James Payne, George A. Sala, and others.

115. —— The Formulæ of Plane Trigonometry, printed with Symbols (instead of words) to express the "Goniometrical Ratios." Small 4to, wrappers, uncut, in full maroon levant morocco solander case, by Sangorski and Sutcliffe. Oxford, 1861

FIRST EDITION. RARE.

116. —— An Index to "In Memoriam." 12mo, crushed maroon levant morocco, blind tooling on back and sides, gilt top, original limp covers bound in, by Zaehnsdorf.
London: Moxon, 1862

FIRST EDITION. VERY SCARCE. This Index was suggested and edited by Lewis Carroll, though much of the actual work of compilation was done by his sister.

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117. —— Alice's Adventures in Wonderland. *With 42 Illustrations by John Tenniel;* Through the Looking-Glass, and What Alice Found There. *With 50 Illustrations by Tenniel.* 2 vols., small 8vo, handsomely bound in full red levant morocco, gold line tooling on backs and sides, broad inside gilt borders, solid gold edges, with figures inlaid in colored leathers on front covers, representing characters in the story. Each volume in push-back case.
London: Macmillan, 1866-72

FIRST EDITIONS OF BOTH VOLUMES. Fine copies in very attractive and appropriate bindings.

118. —— Notes by an Oxford Chiel, 1865-74. 12mo, original cloth, gilt edges, in a full dark blue levant morocco solander fireproof case by Zaehnsdorf, beautifully gilt tooled. Oxford, 1874

FIRST EDITION. VERY RARE. Autograph presentation copy from the author with inscription on inside cover: "R. Duckworth from the Author, June 17, 1876."

Accompanying is a SET OF THE ORIGINAL PARTS composing the book, in their original brick colored wrappers, one of which contains the autograph of the author.

119. —— Doublets. A Word-Puzzle. 16mo, original red cloth.
London: Macmillan, 1879

FIRST EDITION. Inserted is the RARE LITTLE BOOKLET, "An Easter Greeting to Every Child who Loves 'Alice'."

120. —— Euclid and his Modern Rivals. 12mo, crushed brown levant morocco, gilt and inlaid back, line tooled, gilt edges, original covers bound in, by Zaehnsdorf. London: Macmillan, 1879

FIRST EDITION. RARE.

121. —— A Tangled Tale. *With six illustrations by Arthur B. Frost.* 12mo, crushed crimson levant morocco, line tooled, with gilt medallion on front cover, of the heads of the armoured men in the frontispiece, gilt edges, by Zaehnsdorf.
London: Macmillan, 1885

A HANDSOME COPY OF THE FIRST EDITION.

122. —— Alice's Adventures Under Ground. *With 37 illustrations by the author.* 12mo, original cloth, gilt edges.
London: Macmillan, 1886

FIRST EDITION. A facsimile of the original MS. book afterwards developed into "Alice's Adventures in Wonderland."

Autograph presentation copy from the author, inscribed: "Miss C. Yonge from the Author, Jan. 1887."

123. —— Sylvie and Bruno. *With 46 illustrations by Harry Furniss.* 8vo, three-quarters red morocco, gilt back and top, other EDGES UNCUT. London: Macmillan & Co., 1889

FIRST EDITION. A very fine copy, and probably UNIQUE in uncut state. The volume was bound from the sheets, the book having been issued by the publishers with full gilt edges.

PRESENTATION COPIES FROM LEWIS CARROLL

124. **CARROLL (LEWIS).** The "Wonderland" Postage-Stamp-Case. Invented by Lewis Carroll. In sunken mount, and

bound with other pieces by Carroll, as below, in full crushed blue levant morocco, line-tooled back, sides richly ornamented with gold and inlays, gilt edges, with a specially prepared title-page by Sangorski and Sutcliffe. In slip case. 1890-93

RARE. Bound up with the above, in very attractive fashion, with mats, and sunken mounts, are:

The original printed wrapper for the Postage Stamp case.

Eight of Nine Wise Words about Letter-Writing, Oxford, 1890

Carroll's Circular Letter to the Second-hand Booksellers asking them not to send him so many catalogues.

The Stamp Case and the little book about Letter Writing are PRESENTATION COPIES FROM LEWIS CARROLL to Miss E. G. Thomson, with autograph inscriptions.

125. —— Symbolic Logic. Part 1. Elementary. *With diagrams.* 12mo, crushed citron levant morocco, back and sides tooled with symbols, some of the discs inlaid in brown morocco, inside gilt borders, gilt top, uncut, original covers bound in, by Zaehnsdorf. In a fire-proof red levant morocco solander case.

London: Macmillan, 1896

FINE COPY OF THE FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed: "Rev. A. Kingston, from the Author, Feb. 22, 1896."

Accompanying this volume is THE AUTHOR'S OWN COPY OF THE EXAMPLES, ANSWERS, AND SOLUTIONS, WITH MANY EQUATIONS WRITTEN IN BY HIM, together with his INITIALS ON BOTH COVER AND FIRST PAGE.

126. —— Three Sunsets and other Poems. With 12 Fairy-Fancies by E. Gertrude Thomson. Small 4to, full blue levant morocco, blind tooled, title in gold on side, gilt edges, original covers bound in, by Zaehnsdorf. London: Macmillan, 1898

FIRST EDITION.

127. —— The Lewis Carroll Picture Book. A selection from the Unpublished Writings and Drawings of Lewis Carroll, together with reprints from Scarce and Unacknowledged Works. Edited by Stuart Dodgson Collingwood. *Numerous illustrations.* 12mo, crushed red levant morocco, reproduction of Alice and the Dodo in gold on both covers, inside gilt borders, gilt edges, by Zaehnsdorf, original covers bound in. London: T. Fisher Unwin, 1899

A CHOICE COPY OF THE FIRST EDITION.

128. —— Feeding the Mind. With a Prefatory Note by William H. Draper. 12mo, full crushed maroon levant morocco, line-tooled, gilt edges, uncut, by Zaehnsdorf.

London: Chatto and Windus, 1907

FIRST EDITION. SCARCE.

129. —— Lewis Carroll's Photograph Album, containing 19 mounted photographs and one loosely laid in. Small 4to, brown morocco, gilt edges.

This photograph album belonged to Lewis Carroll. It contains a presentation inscription pasted on inside cover, "Presented to the Rev. Dr. Bosworth by C. L. Dodgson, Ap. 1867." The Rev. Dr. Bosworth was a contemporary of Carroll, when they were both at Oxford. Carroll was a keen photographer, and it is safe to assume that at least some of these pictures were actually taken by him. Several of the people whose photographs appear are mentioned in Carroll's "Life," and in the case of Mr. Longley, the photograph is identical.

Nearly all the photographs have been identified.

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130. **CASANOVA (JACQUES).** Memoirs. Written by Himself. Now for the First Time Translated into English. 12 vols., 8vo, full green levant morocco, the backs and sides gold-tooled with a conventional floral design, dentelle inside borders, gilt tops, uncut. Privately Printed for Subscribers only, N. p., n. d.

One of only 50 copies on Crocker Japan Vellum. Printed from type, and the type distributed.

A fine edition of the most vivid and entertaining autobiography ever written.

131. **CATALOGUE** des Tableaux Dessins, Gouaches, Aquarelles de l'Ecole Française du XVIIIe siècle. *Illustrated with numerous reproductions in sepia.* 4to, wrappers, uncut. Paris, 1907

132. **CHARLES I.** Basilika. The Works of King Charles the Martyr, with a Collection of Declarations, Treaties, and other Papers concerning the Differences between His said Majesty and his Two Houses of Parliament. *Brilliant engraved title by Hertochs.* Thick folio, original calf, much worn, with the Arms of Charles II on sides. London: Printed by James Flesher, 1662

CHARLES THE SECOND'S COPY, WITH HIS ARMS ON THE SIDES. The titles and preliminary leaves are ruled in red.

133. **CHESTERFIELD (EARL OF).** Letters written by the Late Right Honourable Philip Dormer Stanhope, Earl of Chesterfield, to his Son, Philip Stanhope, Esq.; Late Envoy extraordinary at the Court of Dresden: Together with Several Other Pieces on Various Subjects. Published by Mrs. Eugenia Stanhope, from the originals now in her possession. *Engraved frontispiece portrait of Chesterfield, after Hoare's painting.* 2 vols., royal 4to, full maroon diced calf, gilt panelled backs, gilt outside and inside borders, gold edges. In cloth case. London: J. Dodsley, 1774

FIRST EDITION of one of the most celebrated works in epistolary literature. A very fine clean copy, handsomely bound.

134. —— Miscellaneous Works of the Late Philip Dormer Stanhope, Earl of Chesterfield: consisting of Letters to his Friends, never before printed, and Various other articles. To which are prefixed, Memoirs of his Life, tending to illustrate the Civil, Literary, and Political History of his Time. By M. Maty, M.D. With an Appendix containing Sixteen Characters of Great Personages and Letters, written by the same noble Earl. With numerous engraved portraits, &c. 2 vols., royal 4to, full maroon diced calf, gilt panelled backs, gilt outside and inside borders, gold edges. In cloth case. London: Edward and Charles Dilly, 1778

FIRST EDITION. Uniform with the preceding item.

135. **CHAUCER (GEOFFREY).** Workes, newly printed, with dyuers workes whiche were neuer in print before. *Printed in Black Letter, title within a woodcut border.* Folio, crushed crimson levant morocco, gilt back, gilt edges, by Riviere.

[Colophon] Imprinted at London by Wyllyam Bonham, n.d.

VERY FINE COPY OF THIS EARLY COLLECTED EDITION, CONTAINING THE FIRST APPEARANCE IN PRINT OF "THE PLOWMAN'S TALE," printed by Bonham (1542). Copies with the "Bonham" imprint are VERY RARE.

A contemporary MS. inscription is on the upper margin, in Latin, signed by W. Savill. With the fine pictorial bookplate of John Arthur Brooke.

136. —— The Workes of Geoffrey Chaucer, newly printed with diuers addicions, whiche were neuer in printe before: With the siege and destruction of the worthy citee of Thebes, compiled by Jhon Lidgate, Monke of Berie. As in the table more plainly doeth appere. *Large coat of arms on title, and woodcuts.* Folio, old russia, rebacked with morocco, gilt edges (slight repair to last leaf, and a few head-lines trimmed into).

[Colophon] Imprinted at London, by Ihon Kyngston, 1561

FOURTH COLLECTED EDITION. There are three ancient autographs on the title, one of which is that of R. STAPLETON, THE POET.

137. —— Complete Works. *Frontispieces.* 7 vols., 8vo, cloth, uncut and mainly unopened. Oxford: Clarendon Press, 1894-97

Fine set of this edition, edited from numerous manuscripts, by the late Rev. Walter W. Skeat. With the Cave bookplate.

138. **CHOISEUL (E. F., DUC DE).** Recueil d'Estampes gravées d'après les Tableaux du Cabinet de Monseigneur le Duc de Choiseul. *With nearly 125 splendidly engraved plates.* 4to, old green straight-grain morocco, gilt back, gilt panelled sides, gilt edges. Paris, 1771

An interesting and important copy, as a former owner has affixed the prices in ink in the description, at which these remarkable paintings sold. Many of the plates contain pencil notes of bibliographical interest, or of provenance. Bookplate of Thomas Baring.

139. **COLLECTION JACQUES DOUCET.** Catalogue des Dessins & Pastels du XVIIIe siècle. *Beautifully illustrated with numerous reproductions of paintings, furniture, pottery, etc.* 3 vols., 4to, wrappers, uncut. Paris, 1912

140. **COLORED COSTUME PLATES.** Costume of the Lower Orders in Paris. *Colored title-page and 28 full-page colored plates.* 16mo, polished calf, gilt back, gilt top, uncut, by Root.

No imprint, but early 19th Cent.

Depicts the characters and costumes of Mongers, Beggars, and Artisans of various kinds. The engraved title is signed T. L. B.

141. **CORTISSOZ (ROYAL).** Augustus Saint-Gaudens. *Beautifully illustrated with photogravure plates.* Imp. 8vo, three-quarters maroon morocco, gilt top, uncut.

Boston: Houghton, Mifflin and Co., 1907

FINE COPY.

142. **CRUIKSHANK (GEORGE).** Scraps and Sketches, to be continued occasionally. *24 full-page plates,* PROOFS ON INDIA PAPER, *containing a large number of smaller sketches. Each plate on heavy plate paper, and the original printed front cover inlaid as title-page.* Imp. 4to, full dark green levant morocco, gilt edges.

London: Published by the Artist, [1828-32]

LARGE PAPER INDIA PROOF COPY, in perfect condition, the plates being fine impressions, free from fox-marks. India Proof copies are very rare.

143. —— The Novelist's Library. Edited by Thomas Roscoe. *Profusely illustrated by George Cruikshank* (the last two volumes

illustrated by others). 19 vols., 12mo, half dark blue levant morocco, gilt tops, uncut. London, 1831-3

ALL FIRST EDITIONS, and with the exception of a few slight foxings form a pleasing set.

144. —— Phrenological Illustrations, or, An Artist's view of Craniological System of Doctors Gall and Spurzheim. *6 colored plates, each carrying 5 separate subjects.* (Plates dated 1826.) With artist's introduction, and descriptive letterpress. Oblong 4to, original printed wrappers. Set in cloth folding case.
London: Republished for the artist by Frederick Arnold, 1873

PRESENTATION COPY, inscribed on title by the artist: *"From George Cruikshank to his dear Friend Thos. Clegg Esqr. Apr. 22nd, 1874."*
Cohn in his Bibliography of Cruikshank does not mention this re-issue, which is scarcer than the original edition.

ONE OF TWO COPIES

145. **CUNNINGHAM (PETER).** The Story of Nell Gwyn: and the Sayings of Charles the Second. With a complete Index to the personages mentioned, now First published. 2 vols., 4to, half blue levant morocco, gilt backs, gilt tops, uncut, by Stikeman.
New York: John Wiley's Sons, 1883

ONE OF TWO COPIES PRINTED ON ONE SIDE OF THE PAPER ONLY. EMBELLISHED WITH 62 ORIGINAL WATER-COLOR DRAWINGS BY EUGENE GRIVAZ, WELL EXECUTED AND OF EXCEPTIONALLY PLEASING CHARACTER. With bookplate of Thomas Upham Coe. The Augustin Daly copy.

WITH ORIGINAL WATER-COLOR DRAWINGS

146. **DALY (AUGUSTIN).** Woffington. A Tribute to the Actress and the Woman. *Illustrated with 16 plates.* 4to, three-quarter green levant morocco, gilt back, gilt top, uncut.
Printed for the Author, 1888

One of 150 copies AUTOGRAPHED BY THE AUTHOR. This copy has been EMBELLISHED WITH NEARLY 150 WATER-COLOR DRAWINGS, conceived and executed by Alfred Thompson, WITH A SPECIAL WATER-COLOR TITLE-PAGE reading: "THIS COPY OF AUGUSTIN DALY'S WOFFINGTON IS THE ONLY COPY EXT. ILLUSTRATED BY ALFRED THOMPSON."
The designs are particularly striking, being in opéra bouffe style, running on the text in many instances, and looking behind the scenes whenever opportunity offered.

147. **DANIEL (WILLIAM B.).** Rural Sports. *Engraved titles, portrait, and plates.* 3 vols., 4to, Vols. 1 and 2, bound in full red straight-grain morocco; Vol. 3, full dark green straight-grain morocco, gilt edges. London, [1801]-1813

FIRST EDITION. Inscribed on fly-leaf of the second volume: "A present from the author, 1803." Bookplate of Thomas Berney in two volumes, and autograph of Joseph E. S. King on title of the last.

148. [D'EPINAY (MADAME).] Les Conversations d'Emilie. Nouvelle Edition. *Engraved frontispieces by Le Mire after Moreau.* 2 vols., 12mo, contemporary mottled calf. Paris, 1781

Fine crisp copy. Scarce.

149. **DORAT.** Les Baisers, précédés du Mois de Mai, Poème. *Frontispiece by Ponce after Eisen; plate by de Longueil after Eisen; vignette on title, and 44 head- and tail-pieces by Aliamet, Baquoy, Binet, Masquelier, Massard, and others, all after Eisen, except two, which are after Marillier.* Tall 8vo, contemporary mottled calf, gilt back. A la Haye, et se trouve à Paris, 1770

THE EXTREMELY RARE FIRST ISSUE, with the faulty pagination in the first leaves of the "Poème du Mois de Mais," and WITHOUT the "Imitations de plusieurs poètes latins." The impressions of the plates in this issue ARE SUPERIOR to those with the corrected pagination and the supplement.

BARON PORTALIS PRONOUNCES THIS WORK "THE MASTERPIECE OF THE EIGHTEENTH CENTURY." In gracefulness, the illustrations stand unrivalled.

150. **DOVES PRESS.** The English Bible. Containing the Old Testament. The Text revised by a collation of its early and other principal editions, and edited by the late Rev. F. H. Scrivener. 5 vols., folio, limp vellum, uncut. Hammersmith, 1903

One of 500 copies on hand-made paper.

151. **DRAMATISTS OF THE RESTORATION.** 14 vols., 8vo, cloth, paper labels, uncut (some covers soiled).
Edinburgh: William Paterson, 1872-9

ONE OF 30 COPIES ON LARGE WHATMAN PAPER. Comprising: The Dramatic Works of Sir William Davenant, 5 vols.; The Dramatic Works of John Crowne, 4 vols.; The Dramatic Works of Shackerley Marmion; The Dramatic Works of John Tatham; The Dramatic Works of John Wilson; The Dramatic Works of Sir Aston Cokain; The Dramatic Works of John Lacy.

152. **DRAYTON (MICHAEL).** Poems: Newly Corrected by the Author. Small 8vo, full old red English morocco, gilt back, gilt panelled sides, gilt edges.
London: Printed by W. Stansby for Iohn Smethwicke, 1613

Fine copy in a nice old binding of this very scarce edition, probably the sixth; not mentioned in Bibliotheca Anglo Poetica, and rarely occurring for sale. This copy has the rare leaf at the end, with verses by Selden and Heyward. With the bookplates of Henry Latham and "F. S. I."

153. **DUNLAP SOCIETY.** Opening Addresses. Edited by Laurence Hutton. 4to, half green levant morocco, gilt back and top. New York, 1887

Text inlaid to 4to, and EXTRA-ILLUSTRATED by the insertion of portraits, a few on INDIA PAPER, and several PRIVATE PLATES, character scenes, views, etc.

The portraits include J. E. Hardwood, by Edwin; Mr. Hodgkinson, by Dunlap (private plate, facsimile); Thos. Cooper (private plate, facsimile); Cooke, as "Richard the Third," S. Woodworth, by Gimbrede; A. Jackson, by Longacre; John Brougham; Jenny Lind; H. Sontag; Washington, by Holl, 1830, on INDIA PAPER; and others.

The views include Niblo's Garden, 1828 (private plate); Olympic Theatre, 1850 (private plate); and others.

Portrait of a woman, with lyre, opposite page 118, "Sing, oh my muse," engraved by A. Freschi, after S. Woodforde, 4to, is FINELY PRINTED IN COLORS. A series of 3 A. L. s. of J. N. Ireland on dramatic and other matters, are laid in.

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154. **ELIOT (GEORGE).** A Collected Set of the FIRST EDITIONS of the Works of George Eliot, as follows:

1858	Scenes of Clerical Life	2 vols.
1859	Adam Bede	3 vols.
1860	The Mill on the Floss	3 vols.
1861	Silas Marner	1 vol.
1863	Romola	3 vols.
1866	Felix Holt	3 vols.
1868	The Spanish Gypsy	1 vol.
1872	Middlemarch	4 vols.
1874	The Legend of Jubal	1 vol.
1876	Daniel Deronda	4 vols.
1879	Theophrastus Such	1 vol.
1884	Essays	1 vol.
1885	Life of George Eliot	3 vols.

Together, 30 vols., 8vo, uniformly bound in full maroon levant morocco, gilt inside dentelle borders, gilt tops, other edges uncut, original covers bound in at end. Edinburgh and London, 1858-85

Many of George Eliot's novels are almost unprocurable nowadays in First Editions. This is a choice collection, finely bound.

155. **EVELYN (JOHN).** Memoirs, illustrative of the Life and Writings of John Evelyn, Esq., F.R.S., Author of the "Sylva," &c., &c. Comprising his Diary, from the Year 1641 to 1705-6; and a Selection of his Familiar Letters. To which is subjoined, The Private Correspondence between King Charles I and his Secretary of State, Sir Edward Nicholas, whilst his Majesty was in Scotland, 1641, and at other times during the Civil War; also between Sir Edward Hyde, afterwards Earl of Clarendon, and Sir Richard Browne, Ambassador to the Court of France, in the time of King Charles I. and the Usurpation. The whole now first published, from the Original Manuscripts. Edited by William Bray. Second Edition. *Illustrated with numerous full-page engraved portraits, views, plans,* &c. 2 vols., royal 4to, handsomely bound in full maroon diced calf, gilt panelled backs and borders, gold edges. In cloth case. London: Henry Colburn, 1819

Very fine copy, in perfect condition.

156. **[FITZGERALD (EDWARD.]** Rubáiyát of Omar Khayyám, the Astronomer Poet of Persia. Rendered into English Verse. Small 4to, original wrappers, in cloth slip case.
London: Bernard Quaritch, 1868

THE EXTREMELY RARE SECOND EDITION. Fine copy.

157. —— Rubáiyát of Omar Khayyám, the Astronomer Poet of Persia. Rendered into English Verse. Small 4to, cloth, morocco back (rubbed), uncut. London: Bernard Quaritch, 1872

THIRD EDITION. Uncut copy, with numerous marginal notations of considerable interest, being mainly variations in the translation of different passages.

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158. **FOSTER (J. J.).** Miniature Painters, British and Foreign, with some account of those who practised in America in the Eighteenth Century. *Illustrated with numerous splendid examples selected from celebrated collections, some in colors.* 2 vols., folio, full vellum, gilt tops, uncut. New York and London, 1903

EDITION DE LUXE.

159. **FOXE (JOHN).** Actes and Monuments of matters most speciall and memorable, happenyng in the Church, with an Vniversall history of the same, etc. Newly reuised and recognised and now the fourth time agayne published. *Engraved pictorial title.* Thick folio, old stamped calf, scorched and worn, and cracked in hinges. [London, 1583]

160. **FRANKAU (JULIA).** The Story of Emma, Lady Hamilton. *30 large, full-page exquisitely colored plates and numerous smaller plates in the text, plain and in tint.* 2 vols., folio, full vellum, backs and sides richly decorated in gold, gilt tops, uncut. London: Macmillan, 1911

THE MOST SUMPTUOUS WORK EVER DEVOTED TO THE HISTORY OF THIS BEAUTIFUL WOMAN, being a true and impartial account of her life from her going to London as a serving maid, her association with the Artist Romney, the scandal of her life with Sir William Hamilton, her liaison with Lord Nelson, etc., to her pathetic end in a miserable hovel in Calais.

THE COLORED PLATES are reproduced from famous paintings and engravings by and after Romney, Sir Joshua Reynolds, Westall, Earlom, Raphael, Morghen and others, representing her in every conceivable pose and dress, while the smaller illustrations form a pictorial record of her life and times.

A CHOICE COPY.

161. **[FREDERICK THE GREAT.]** Mémoires pour servir à l'Histoire de la Maison de Brandebourg. *Engraved title, folding maps, and beautiful head- and tail-pieces engraved by Schley and Fokke.* 2 vols. in one, 4to, original marbled calf. Berlin et à la Haye: Jean Neaulme, 1751

A crisp copy of this beautifully printed work. New edition, revised and corrected.

162. —— Œuvres du Philosophe de Sans-Souci. 12mo, original mottled calf. A Potsdam, 1760

Privately Printed, and a fine copy in the original binding, with half-title.

163. —— Œuvres de Sans-Souci. Nouvelle Edition. *With the beautiful series of engraved plates by Fokke.* 3 vols., 8vo, contemporary polished calf. A Sans-Souci, 1760

PRIVATELY PRINTED. Fine copy. Inserted in the first volume, is: "Recueil d'Estampes pour les Œuvres & Poésies diverses du Philosophe de Sans-Souci." Amsterdam, 1763.

164. —— Eloge de Voltaire, lu à l'Académie Royale des Sciences et Belles-Lettres de Berlin, etc. Par sa M.... le R.... de P.... 8vo, contemporary mottled calf. A Berlin: Chez G. J. Decker, n.d.

FIRST EDITION. Fine copy. Bound in: "Eloge de Voltaire," par M. de la Harpe. Genève, 1780; and "Les Muses Rivales, en un Acte, et en Vers Libres," par M. de La Harpe, Paris, 1779. FIRST EDITIONS.

165. **FRENCH OPERA** before the Revolution, by Adolphe Jullien; History of the Comédie Française, by Francisque Sarcey; Madame Judic at Home, etc. *Illustrations collected and arranged by Charles C. Moreau.* 4to, half crimson levant morocco, gilt back and top, by Blackwell. With specially printed title-page.

New York, 1893

EXTRA-ILLUSTRATED by the insertion of 113 portraits, plates, etc., including: Portrait of Cardinal Bentivoglio by Gaujean, after Van Dyck; Louis Pecour by Cherean after Tournierre; music of an Air de Ballet, by Benj. Godard; Jéliotte as Apollo, line plate, PROOF BEFORE ALL LETTERS; ballroom scene by Louis Morin; interior of the Panthéon by Deeble after Nash; Goupil photogravure portraits of Coquelin, F. J. P. Regnier, J. A. Samson, J. B. P. Bressant; full-page portrait of Louis XVIII, engraved by Legrande; and others.

RARE VOLUME OF VERSE, 1600

166. **G. (C.).** The Minte of Deformities (in Verse). Small 4to, crushed blue levant morocco, title in gold on side, gilt edges, by Riviere. Imprinted at London for William Jones, 1600

AN EXCEEDINGLY RARE LITTLE VOLUME OF VERSE. It is an amusing satire upon vanity and change of apparel, and on the proneness of the English to imitate Foreigners.

THERE ARE SEVERAL EARLY REFERENCES TO TOBACCO:

"Skimd superficies of this crew is ripe,
And riper would be, but for Tiburns rod:
The faint they worship a Tobacco pipe,
And their bedawbed loosenes is their God,
Yet let me giue this counsell to that ward,
That maister Tiburne capers very hard.

"One snurts Tobacco as his nose were made,
A perfumd Iakes for all scurrilities,
Another with his haire (as if a iayde),
Had lost his tayle to feede his enormities,
Hanges ore his shoulders with a fond denise,
To make a warmer couert for the lice."

NO COPY APPEARS TO HAVE OCCURRED AT AUCTION IN MANY YEARS. Not in the British Museum's list of books. It has the leaf at the end, "To the fauorable Readers."

167. **GAINSBOROUGH** and His Place in English Art. By Walter Armstrong. *Splendidly illustrated with 62 photogravures and 10 lithographic facsimiles in color, being reproductions of the celebrated Portraits, Landscapes, and other paintings of Gainsborough.* Imp. 4to, original cloth, gilt top, uncut.

London: Heinemann, 1898

Prominent among the illustrations is a full-page reproduction of "The Blue Boy," the most famous English painting, which is now on its way to this country.

PRESENTATION COPY: WITH FOUR ORIGINAL DRAWINGS

168. **GREENAWAY (KATE).** Topo. By G. E. Brunefille. *Illustrated by Kate Greenaway.* Small 4to, original cloth, gilt edges. London, 1878

FIRST EDITION. Presentation copy from Kate Greenaway to Locker-Lampson, with inscription by her on fly-leaf, with a long Autograph Letter from her to Mrs. Locker.

Inserted are four of the Original Drawings by K. G. for the illustration:—

An Original Sketch for the engraved title (differing from the one eventually used) signed "K.G."

Another Sketch for the same, being the one used for the book, with slight variation.

Sketch for the cover design (not used) with the words "Topo. A Tale, with illustrations, by Kate Greenaway," in her autograph.

Drawing of the little girl "Ria" (one of the characters).

With the Jester bookplate of Frederick Locker, and pencil note by him.

PRESENTATION COPY WITH DRAWINGS AND AUTOGRAPH LETTER

169. **GREENAWAY (KATE).** Birthday Book for Children. *With 382 illustrations drawn by Kate Greenaway, and printed by Edmund Evans. 12 of the plates are in color.* Square 24mo, original pictured leatherette, gilt edges.

London: Routledge, [1880]

First Edition. Autograph presentation copy to Frederick Locker, with inscription written on the leaf of presentation at the front of the book.

This inscription is accompanied with minute pen-and-ink drawings on the same page, of two children on the ground, reading; two walking, and one at play. Laid in is a 4 pp. A. L. s. from Miss Greenaway to Mr. Locker, in which she deplores the books in the shops, with imitations of her drawings. She supposes next year "they will be all little birthday books in shape and sort."

With the small Jester bookplate of Mr. Locker.

PRESENTATION COPY WITH ORIGINAL DRAWING

170. **GREENAWAY (KATE).** A Day in a Child's Life. *Illustrated by Kate Greenaway. Music by Myles B. Foster.* Small 4to, glazed boards, decorated with daisies in the corners and title in centre vignette. London: Routledge, [1881]

First Edition. Presentation copy from Kate Greenaway to Mr. Locker, with inscription on fly-leaf, and a long A. L. s. from Miss Greenaway to Mr. Locker.

Inserted is the large and very beautiful original drawing by Kate Greenaway, for the Wreath of Flowers that surrounds the half-title.

PRESENTATION COPY WITH ORIGINAL DRAWINGS AND AUTOGRAPH LETTER

171. **GREENAWAY (KATE).** Mother Goose; or, the Old Nursery Rhymes. *Illustrated by Kate Greenaway. Engraved and printed by Edmund Evans.* 12mo, vellum.

London: Routledge, n.d. [1881]

First Edition. Autograph presentation copy from Kate Greenaway to Frederick Locker, inscribed on title: "Frederick Locker from Kate Greenawsy, 4 Oct. 1881." At the end is inserted a fine A. L. s., with a pen-and-ink drawing from Miss Greenaway to Mr. Locker.

"*I am thinking of building a studio, St. Simon's Stylites, Pillar fashion, go up and never come down, have a Pulley and a basket for provisions and lower the works of Art by a cord from the window, . . . you mention Browning. What a nice sound the name has, and yet, when you see them really they disappoint—but I suppose the fault is mine, twice I have seen*

him and talked to him, the third time he had completely forgotten me.'' Then follows a fantastic drawing of an artist in an impossible gown, and she continues *''even I might hope to be recognized did I appear in the costume I send you''*; etc.

Loosely laid in are two pen-and-ink drawings, one, the head and shoulders of a young lady, and the other, that of a little girl. Both of these are drawn on ''Rowfant'' paper, and evidently done when on a visit there. On the verso of the title Miss Greenaway has written across the apple in the picture, ''Dedicated to Lily and Eddie,'' and the two children are probably those of Mr. Locker. A carte-de-visite photograph of Miss Greenaway is inserted. With the Jester bookplate of Mr. Locker.

PRESENTATION COPY WITH ORIGINAL DRAWINGS AND AUTOGRAPH LETTER

172. **GREENAWAY (KATE).** Little Anna and other Poems, by Jane and Ann Taylor. *Illustrated by Kate Greenaway. Printed in colours by Edmund Evans.* 8vo, pictorial boards.
London: Routledge, n.d. [1882]

FIRST EDITION. Autograph presentation copy from Kate Greenaway to Frederick Locker, inscribed on fly-leaf: ''F. Locker from Kate Greenaway, October 1883.'' At the end, tipped in, is a fine A. L. s. from Kate Greenaway to Frederick Locker, presenting the volume to him, and mentioning the ''Language of Flowers,'' which she hasn't finished, and which she detests.

On the recto of the front fly-leaf is a pencil drawing of one of her little children, signed ''K.G.,'' possibly a proof or trial drawing for one of the characters in the book, which appears in a slightly altered pose. Loosely laid in is another drawing, lightly tinted, of two young ladies with baskets of flowers on their arms, and scattering them as they go along. Signed ''K.G. Dec. 1884.'' With both the Jester (colored) and Greenaway bookplates of Frederick Locker. The volume is dedicated to Frederick Locker's four children, and their portraits appear on the page of dedication. Miss Greenaway refers to them in her letter.

UNIQUE COPY

173. **GREENAWAY (KATE).** Language of Flowers. *Illustrations by Kate Greenaway, printed in colours by Edmund Evans.* Square 16mo, pictorial glazed boards. London: Routledge, [1884]

AN UNIQUE COPY CONSISTING OF THE BEAUTIFUL ILLUSTRATIONS IN PROOF STATE PRINTED WITHOUT THE LETTER PRESS. Inserted is practically a complete set of Photographs by Mr. Greenaway, Jr., of the Sketches before they were colored.

AUTOGRAPH PRESENTATION COPY from Kate Greenaway to Frederick Locker, with inscription: ''F. Locker from Kate Greenaway, 1884.''

Laid in is a note of Locker's referring to the little photographs, of which, he states, ONLY TWO SETS WERE PRINTED.

PRESENTATION COPY WITH ORIGINAL DRAWING

174. **GREENAWAY (KATE).** Another copy. Square 16mo, white leatherette, gilt edges. London: Routledge, [1884]

FIRST EDITION. Autograph presentation copy to Miss Locker, with inscription on half-title: ''Maud Locker-Lampson from Kate Greenaway, 1892.''

Laid in is a delicately colored drawing of a young lady carrying a bouquet of flowers, signed ''K.G. Xmas 1883.''

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PRESENTATION COPY WITH AUTOGRAPH LETTER

175. **GREENAWAY (KATE).** Language of Flowers. *Illustrated by Kate Greenaway. Printed in color by Edmund Evans.* Square 16mo, pictorial glazed boards. London: Routledge, [1884]

FIRST EDITION. Contains some of the artist's most pleasing drawings. Autograph presentation copy from Miss Greenaway to Mr. Locker, with inscription on title: "Frederick Locker from Kate Greenaway, 1884."
Laid in is a 2 pp. A. L. s. to Mr. Locker, regarding some pictures.

PRESENTATION COPY WITH A CHARMING ORIGINAL DRAWING

176. **GREENAWAY (KATE).** A Apple Pie. *Illustrations in color by Kate Greenaway, engraved and printed by Edmund Evans.* Oblong 4to, pictorial boards.
London: Routledge, n.d. [1886]

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, with inscription on the title: "*Joan Ponsonby from Kate Greenaway,* 1894." On the fly-leaf is a DAINTY ORIGINAL DRAWING BY KATE GREENAWAY of one of her little girls, IN COLOR, and signed by her in pencil, "K.G. 1894."

177. —— A Set of Four Christmas Cards, in color, by Kate Greenaway, with verses beneath. Printed on thick bevel-edged cards.

Very scarce. Issued in the "Kate Greenaway Series, No. 503."

.ONE OF THE RAREST WORKS OF GOLDSMITH .

178. **[GOLDSMITH (OLIVER).]** The Mystery Revealed; Containing a Series of Transactions and Authentic Testimonials, respecting the supposed COCK-LANE GHOST; which have hitherto been concealed from the Public. Thin 8vo, full crimson crushed levant morocco, gilt back and dentelle inside borders, gilt edges, by Riviere. London, 1742 (misprint for 1762)

FIRST EDITION. The fourth work of Goldsmith to be published, and SO EXCESSIVELY RARE that it has been almost overlooked by bibliographers. Forster, in his Biography of Goldsmith, KNEW OF ONLY ONE COPY. This copy has the half-title.

179. —— The Vicar of Wakefield: A Tale. Supposed to be written by Himself. 2 vols., 12mo, full crimson crushed levant morocco, gold line borders on sides, gilt backs and dentelle inside borders, gilt edges, by Riviere.
Salisbury: Printed by B. Collins, for F. Newbery, 1766

FIRST EDITION, FIRST ISSUE, with the misprint "Waekefield" in the running headline of page 95 of the second volume. A very fine copy.

FIRST ISSUE OF "THE DESERTED VILLAGE"

180. **GOLDSMITH (OLIVER).** The Deserted Village, A Poem. By Dr. Goldsmith. Thin small 8vo, full crimson crushed levant morocco, gilt back and dentelle inside borders, by Riviere.
London: Printed for W. Griffin, 1770

FIRST ISSUE of the FIRST EDITION, with the half-title. The octavo issue is now accepted by bibliographers as having preceded the quarto issue of the same date. It is of much greater rarity than the quarto. A remarkably fine copy.

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181. **GOSSE (EDMUND).** British Portrait Painters and Engravers of the Eighteenth Century. Kneller to Reynolds. With an Introductory Essay and Biographical Notes. *Illustrated with a magnificent colored frontispiece and numerous fine photogravure plates.* Royal 4to, full red morocco, elaborate gilt back and side borders, gilt top, uncut, original wrappers bound in, by Survane.
Paris: Goupil & Co., 1906

One of 400 copies on fine paper.

182. **GRONOW (CAPTAIN).** Reminiscences and Recollections, being Anecdotes of the Camp, Court, Clubs, and Society, 1810-1860. *With portrait and 32 illustrations from contemporary sources, by Joseph Grego, colored by hand.* 2 vols., 8vo, half brown morocco, gilt tops, uncut. London, 1892

183. **HAKLUYT (RICHARD).** The Principal Navigations, Voyages, Traffiqves and Discoveries of the English Nation, made by Sea or ouerland, to the remote and farthest distant quarters of the Earth, at any time within the compasse of these 1600 years: Diuided into three seuerall Volumes, according to the positions of the Regions, whereunto they were directed. 3 vols. in two, old calf.
Imprinted at London by George Bishop, etc., 1599-1600

VERY SCARCE. WITH THE "VOYAGE TO CADIZ" (Vol. I, pp. 607-619), which is either lacking in many copies, having been suppressed by order of Queen Elizabeth after the disgrace of the Earl of Essex, or else appears in a reprint. This is the second issue. There is no map as usual.
This copy formerly belonged to Sir John Narbrough, the celebrated voyager, with his autograph at the end of Vol. 3.
The bookplate of Charles Viscount Bruce, dated 1712, has been laid down on verso of titles.

184. **HARRIS (STANLEY).** The Coaching Age. *Illustrated by John Sturgess.* 8vo, half maroon morocco, gilt top, uncut.
London: Bentley, 1885

WARREN HASTINGS AND HIS FAMOUS TRIAL

185. **HASTINGS (WARREN).** Letter Signed in full, 5½ pp., folio. Dated Bengal, October 26th, 1762.

A most interesting letter respecting the means which have been taken to injure his character, and stating that he is not likely to return from India until three years have transpired.
" . . . I confess I have not made that use of the opportunities which I have had to increase my Fortune, having engaged myself more perhaps than I ought in affairs which had little Relation to my own interest; but though I have withstood many Temptations to enrich myself by Means which I thought might injure my Character, yet I find that I have not escaped the Imputation of a mercenary Conduct from the Nature of the public Scenes in which I have borne a share. My Fortune, I thank God, is not inconsiderable, and I hope will be much larger before I leave this country. . . . "

186. —— Letter Signed in full, 2½ pp., 4to. Dated Fort William, 21st March 1774. To Robert Palk. Attached to the letter is an engraved ticket of admission for the 44th day of the

Trial of Warren Hastings, (probably the 10th of July), signed "Kenyon," with seal. (2)

". . . I have delivered to Mr. Ellis . . . a Book containing the Journal of my Transactions in my late Excursion to Benares. I hope you will find at least variety and something of novelty to engage your curiosity to read it through . . ."; etc. Marked "Duplicate."

187. —— Autograph Letter Signed in full, 2 pp., 4to, with superscription. Dated Park Lane, 17th Decr. 1797. To Robert Bowyer, with seal.

Interesting letter regarding the loan of a sum of money to Bowyer, concerning which Hastings appears to be in no haste to oblige.

188. —— Engraved ticket of admission for the 9th day of the Trial of Warren Hastings, signed "Scarsdale," with seal. Upper and left margins trimmed to plate.

189. **HEARN (LAFCADIO).** A. L. s., 7 pp. 68 Gasquet, [New Orleans], no date, but date on envelope Oct. 12, 1885. To H. Edward Krehbiel.

A FINE AND MOST INTERESTING LETTER relating to Tunison's "Master Virgil," published in 1888, a copy of which accompanies the letter.

"I would suggest as a title for Tunison's admirably conceived book 'The Legends of Virgil,' or better still, 'The Virgilian Legend,' as it is the custom among folklorists to assemble a class of interrelated myths or fables under such a general head . . .

"As for my 'thinkings, doings, and ambitions,' I have nothing interesting to tell . . . I dream of a novel, or a novelette, to be constructed upon totally novel principles, but the outlook is not encouraging . . . I feel pretty much like a scholar trying hard to graduate and feeling totally uneasy about the result . . ."; etc.

WITH PEN AND INK SKETCH OF "GOOD GROUND, L. I."

190. **HENRY (O.).** A. L. s., 4 pp., 8vo. Good Ground, Saturday, July 4. To Mr. Corrigan. Signed with his full name "Sydney W. Porter." Framed between glass.

A FINE LETTER, WRITTEN IN HIS CHARACTERISTIC STYLE.

"I send you by same mail the corrected proofs of the 'Grafter.' I hadn't read any of these stories since they appeared in the papers until now. I think better of them than I did when I spoke to you about them Thursday . . . Of course the reviewers will roast 'em as cheap and vulgar and say that O.H. is failing in his upper story—but I've never noticed that the high-browed critics ever had much effect on sales any-how. It's the man in the street car who tells another man about 'em that does the trick"; etc.

On the third page is a humorous pen-and-ink drawing of his residence at Good Ground, indicating the windmill, sea gull, cottage and water with arrows, and the comment *"this is all there is to Good Ground."*

191. —— Complete Works. 12 vols., royal 8vo, boards, vellum backs, gilt tops, uncut. Garden City, 1912

MANUSCRIPT EDITION, ONE OF 125 COPIES. Inserted is a page of ORIGINAL MANUSCRIPT, written in pencil on his customary yellow paper. This MS. sheet is in the volume entitled "The Four Million."

192. **HOLINSHED (RALPH).** The Chronicles of Englande, Scotlande and Irelande. *Printed in Black Letter. Titles within elaborate woodcut borders, numerous woodcuts in the text and the*

folding plate of Edinburgh Castle. 2 vols., folio, old black morocco, blind tooling, with gilt centre ornaments on sides, gilt edges (a few margins skilfully repaired), some lateral edges in uncut condition. London: Imprinted for Iohn Hunne, 1577

FINE COPY OF THE VERY RARE FIRST EDITION, with head-lines and marginal notes INTACT. Contains the three leaves of "Faults escaped," and the leaf at p. 1592 of "The Names of the Knights made at Leith," usually wanting. This edition is known as the Shakespeare Edition, and was supposed to have been used by him in the production of his English Historical Plays.

With bookplates of W. W. E. Wynne and Thomas Brooke.

193. **JAMES (G. P. R.).** Works. *Engraved frontispieces.* 21 vols., 8vo, original cloth, uncut.
London: Simpkin, Marshall, and Co., 1844-9

194. **[JOHNSON (SAMUEL).]** The Rambler. Nos. 1-183, from March 20, 1750 to Dec. 17, 1751. Bound in 2 vols., folio, original half calf. London, 1750-51

FIRST EDITION. Lowndes calls this "a vast treasury of moral precept and ethical instruction." Bookplate of Norbury Booth's Hall, 1826.

BEN JONSON FIRST FOLIO, ORIGINAL CALF

195. **JONSON (BEN).** The Workes of Beniamin Jonson. *Engraved architectural title-page by William Hole.* Folio, original calf. (1 leaf at end reversed.)
London: Printed by William Stansby, 1616

First Folio Edition. A very fine large copy, measuring 11⅜ by 7⅛ inches, with the original fly-leaves, and even the vellum tabs used by the binder. On the first of these tabs, at the inner hinge of front cover, appears the author's name, apparently autograph; and at the foot of title-page is written "R. G. Ch: Ch:".

It so happens that Ben Jonson was entertained at Christ Church in 1619, when THIS COPY MAY HAVE BEEN PRESENTED.

Shakespeare's name appears as a principal comedian in "Every Man in his Humour," acted 1598, and as a principal tragedian in "Sejanus," acted 1603; and here in this volume appears the name of the world's greatest dramatist in the casts of these two plays by his great friend and contemporary.

196. —— The Workes of. Vol. I. *With frontispiece portrait of Jonson by Ro. Vaughan, and architectural title-page engraved by William Hole.* London: Printed by Richard Bishop, and are to be sold by Andrew Crooke, 1640; Vol. II. Bartholmew Fayre; The Diuell is an Asse; The Staple of Newes; 1631; (General title of Vol. II is lacking, but balance of volume is of 1640). 2 vols., folio, old calf, backs skilfully restored. London, 1631-40

FIRST EDITION of the second volume, and second edition of the first. Except for one or two slight mendings, these two volumes constitute a very good working copy of "rare old Ben."

KEATS' "POEMS," FIRST EDITION, ORIGINAL BOARDS, UNCUT

197. **KEATS (JOHN).** Poems. Small 8vo, original gray boards, entirely uncut. In crimson levant solander case, by Riviere. London: Printed for C. & J. Ollier, 1817

First Edition, in remarkably fine condition; EXCESSIVELY RARE IN UNCUT STATE, and in the original boards.

KEATS' "ENDYMION," FIRST EDITION, ORIGINAL BOARDS, UNCUT

198. **KEATS (JOHN).** Endymion: A Poetic Romance. 8vo, original gray boards, paper label, entirely uncut. In crimson levant solander case. London: Printed for Taylor & Hessey, 1818

FIRST EDITION, FIRST ISSUE, with the one-line errata. EXCESSIVELY RARE in original boards, uncut. Except that the back has been reinforced, the volume is almost IN ITS PRISTINE CONDITION.

KEATS' "LAMIA," FIRST EDITION, ORIGINAL BOARDS, UNCUT, WITH PORTION OF THE ORIGINAL AUTOGRAPH MANUSCRIPT

199. **KEATS (JOHN).** Lamia, Isabella, The Eve of St. Agnes, and Other Poems. Small 8vo, original gray boards, entirely uncut, with original paper label. In crimson levant solander case, by Riviere. London: Printed for Taylor & Hessey, 1820

FIRST EDITION, with half title and advertisements. Except that the cover is slightly worn at top and front hinge, the volume is in its original condition, ALMOST AS NEW. EXCEEDINGLY RARE IN ORIGINAL BOARDS AND UNCUT STATE.

INSERTED in a separate pocket in the case, in cloth folder, is a PORTION OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF "ISABELLA, OR THE POT OF BASIL," ENTIRELY IN THE HANDWRITING OF KEATS. This MS. consists of the eight-line stanza beginning "*Yet they contriv'd to steal the Basil-Pot,*" and on the reverse side the first seven lines of the stanza beginning "*And so she pined and so she died forlorn,*" being the 60th and 63rd (last) stanzas of the poem. The MS. bears some corrections in Keats' hand, and as it does not exactly follow the printed version, this fragment may safely be assumed to be the first draft. The fragment bears the autograph endorsement: "*MS. of John Keats given to Henry Wriford at Rome May 1st 1863 by Joseph Severn.*"

200. **KILLIGREW (THOMAS).** Comedies and Tragedies. *Brilliant portrait of the author by Faithorne. Title and portrait ruled in red.* Folio, full sprinkled calf, gilt back, gilt edges, by Bedford. London: Printed for Henry Herringman, 1664

FIRST EDITION. RARE. Crisp copy of the earliest issue, all the separate titles, except the last two, being dated 1663; these two being dated 1664, similar to the Hoe copy.

201. **KIPLING (RUDYARD).** Indian Railway Library Stories. Bound in 2 vols., 8vo, cloth, uncut.
Allahabad: Wheeler, n.d.

Comprising: Wee Willie Winkie; Under the Deodars; The Phantom Rickshaw; Soldiers Three; In Black and White, and The Story of the Gadsbys.

COMPLETE FILE OF "LA LIBRE BELGIQUE"

202. **LA LIBRE BELGIQUE:** An absolutely complete set from its beginning, January 1, 1915, to and including the last issue, November 12, 1918,—171 issues. The present set also includes the supplement, complete in 15 numbers. 4to, a clean and complete set in numbers as issued. Secretly issued without place of publication or publisher.

An absolutely complete set of the original issues of this rare newspaper, secretly produced in Belgium during German occupancy. It was

issued, "regularly-irregular," under the nose of the Germans, who in spite of their most strenuous efforts were unable to apprehend those responsible for its publication or to suppress it. Numerous rewards were offered for clues. An occasional minor official connected with it would be arrested and punished, but the invaders were absolutely unable to suppress its publication. Naturally the original issues have become exceedingly scarce and very difficult to find, because after they had been read and re-read they were destroyed, as severe punishment was visited upon anyone found with the issues in his possession. Owing to the few sets which survived German destruction, this set will probably become one of the rarest productions connected with the World War.

This is only the second complete copy ever to come up at public sale.

FIRST ISSUE OF LAMB'S ESSAYS

203. **LAMB (CHARLES).** Elia. Essays which have appeared under that signature in the London Magazine.
London: Printed for Taylor and Hessey, Fleet-Street, 1823

The Last Essays of Elia. Being a Sequel to Essays published under that name. London: Edward Moxon, Dover Street, 1833

Together, 2 vols., small 8vo, uniformly bound in full tan polished calf, gold-tooled backs, leather labels, gilt tops, other edges practically uncut, by F. Bedford. London, 1823-33

FIRST EDITION AND FIRST ISSUE OF BOTH VOLUMES, the title-page of Vol. I having one address in the publishers' imprint. Exceptionally fine clean copies, and so large that except for the gilt top, a great many of the leaves are absolutely untrimmed, especially on the lower margins.

204. **LEVER (CHARLES).** Novels. Edited by his Daughter. *Etched titles and numerous plates by "Phiz" and others.* 37 vols., 8vo, half dark green levant morocco, gilt backs, gilt tops, uncut, by Zaehnsdorf. London: Downey and Co., 1897-9

FINE SET OF THE COPYRIGHT EDITION. Each volume contains a bibliographical note of its contents.

205. **MALET (CAPTAIN).** Annals of the Road; or, Notes on Mail and Stage Coaching in Great Britain. *Colored plates.* 8vo, half maroon morocco, gilt top. London, 1876

206. **MANUSCRIPT.** Horæ Beatæ Mariæ Virginis. (Heures de la Vierge.) In Latin. Illuminated Manuscript of the Fifteenth Century, of French execution, *finely written in small Gothic characters of red and black, on about 300 leaves of thin vellum, two columns to the page. With numerous large initial-pieces richly illuminated in burnished gold and colors, and hundreds of smaller initials rubricated in red and blue, ornamental borders and marginal decorations.* Some leaves skilfully repaired. WITH MANUSCRIPT ANNOTATIONS in a contemporary, and others in a later hand, written upon many of the margins. 8vo, finely bound in full rose niger morocco, the sides gold-tooled in a broad border of interlacing lines, in the panel of the front cover the emblematic monogram of the Blessed Virgin, with laurel wreath surmounted by a crown, interlaced panelled back, gold floral inside borders, gilt edges, signed "B. C. D. 1914" [Beatrice Davenport, a pupil of Douglas Cockerell]. In cloth case. XV Sæc.

The workmanship in this missal is of very high quality, the characters employed being much smaller than usually seen. The illuminated initials and decorations in gold and colors, and the simple but elegant binding make this manuscript a thing of beauty.

207. **MARMONTEL (J. F.).** Contes Moraux. *With the superb series of engraved plates by Le Veau, Rousseau, Voyé, De Longueil, and others after Gravelot.* 3 vols., 8vo, crushed wine-color levant morocco, gilt backs, line-tooled borders, with corner rosettes, gilt edges. Paris: Chez J. Merlin Libraire, 1765

CHOICE COPY. Bookplates of Willem Anna Ceva, and another.

208. —— Memoirs. Written by Himself. Translated from the French, with Notes and Illustrations. 4 vols., 12mo, contemporary marbled calf. Edinburgh, 1808

209. **MATTHEWS (BRANDER).** Theatres of Paris. *Illustrated with portraits, autographs, programmes and views, including bills of dramatic performances by Foreign and American actors on the New York Stage.* Collected and arranged by Charles C. Moreau. Extended to 3 vols., 4to, half red morocco, gilt backs and tops. With specially printed title-pages. New York, 1891

EXTRA-ILLUSTRATED by the insertion of 388 portraits of French Players and Playwrights, American Players, etc., several private plates, views of theatres, both interior and exterior, playbills, both French and American, including some benefit bills, caricatures, some in color, and other material. The portraits include: Signor Vestris, Sr., engraved by J. Miller, from "The London Magazine," 1781; Carlotta Grisi, IN COLORS; Fanny Elsler, INDIA PAPER; Verdi, caricature; Mme. Champmesle, IN COLORS; a number of portraits from the "Galerie Théâtrale," including Poisson, Sazincourt, and others; Mrs. Siddons, by Holl; Talma, by Meyer, 1818; J. R. Planche, PRIVATE PLATE, and others. A 2 pp. A. L. s. of the author is inserted.

210. **MAUDSLAY (ATHOL).** Highways and Horses. *Finely illustrated.* 8vo, half maroon morocco, gilt top, uncut. London, 1888

211. **MEREDITH (GEORGE).** Works. *Portrait.* 32 vols., 8vo, half blue polished calf, gilt tops, uncut, blue leather labels, by Zaehnsdorf. Westminster: Constable, 1896-8

A CHOICE SET OF THE FINELY PRINTED LIMITED EDITION, NUMBERED AND SIGNED.

212. **METROPOLITAN OPERA HOUSE (THE),** from its Inauguration, Monday, October 22d, 1863, to its destruction by fire, August 27th, 1892. *With illustrations, collected and arranged by Charles C. Moreau.* 4to, half blue morocco, gilt back and top, by Blackwell. With specially printed title. New York, 1893

A series of periodical articles, extracted, inlaid and EXTRA-ILLUSTRATED by the insertion of 164 portraits, a few in colors, and many in character; scenes, views, etc. The portraits include Maurice Grau, Jean de Reszke, Mme. Sembrich, Mlle. E. C. Albani, Rubenstein, Campanini, Seidl, Adelina Patti, and many others. There is also inserted a 2 pp. A. L. s. of Franco Novara.

FIRST EDITION OF "PARADISE LOST," WITH THE 1667 TITLE

213. **MILTON (JOHN).** Paradise Lost, A Poem Written in Ten Books By John Milton. Licensed and Entered according to

Order. (With Argument and Errata added.) Small 4to, finely bound in full dark blue levant morocco, richly gold-tooled back and sides, dentelle inside borders, gilt edges, by F. Bedford.

London: Printed, and are to be sold by Peter Parker under Creed Church neer Aldgate; And by Robert Boulter, etc., 1667

FIRST EDITION WITH THE EXCESSIVELY RARE TITLE DATED 1667, having the name of the author in the smaller type, and with the exceedingly scarce blank leaf before the title. One of the largest and finest copies known, with several leaves uncut at foot. (Size 7 3/16 in. by 5 3/16 in.)

214. —— Paradise Regain'd. A Poem. In IV Books. To which is added Samson Agonistes. The Author John Milton. Small 8vo, full dark green levant morocco, gold-tooled back and inside borders, gilt edges, by Riviere. London, 1671

FIRST EDITION of "Paradise Regained" and "Samson Agonistes," with the rare License leaf, dated July 2, 1670, preceding the title, and the page of errata at end. Very fine copy.

215. **MINIATURES.** Martin (F. R.). The Miniature Painting and Painters of Persia, India and Turkey from the 8th to the 18th Century. *Illustrations in color and half-tone, together with 271 plates in black and white in a separate colume.* 2 vols., 4to, buckram, gilt tops, uncut. London: Quaritch, 1912

FINE COPY.

216. —— Schulz (Ph. Walter). Die persisch-islamische Miniaturmalerei. *Illustrations, together with 200 plates in black and white, with a few in color, in a separate volume.* 2 vols., 4to, cloth. Leipzig, 1914

FINE COPY.

217. **MINIATURES PERSANES.** Tirées des Collections de MM. Henry d'Allemagne, Claude Anet, Le Duc de Luynes, Mme. René Raoul-Duval, R. Meyer-Riefstahl, etc., et exposées au Musée des Arts Décoratifs Juin-Octobre 1912. Préface et Commentaire par MM. Georges Marteau et Henri Vever. *Illustrated with 195 reproductions of splendid examples of Persian Miniatures, some in color.* 2 vols., folio, unbound in cloth portfolios, uncut. Paris, 1913

ONE OF THE MOST SUMPTUOUS AND VALUABLE WORKS ON THE SUBJECT. 150 copies printed.

218. **MOLIERE (J. B. P. DE).** Works. Translated by Van Laun. *Splendidly illustrated with etchings by Louis Leloir, Maurice Leloir, Jacques Leman and Edmond Hédouin, the frontispieces being in two states, one of which is in color.* 12 vols., 4to, crushed red levant morocco, gilt back and emblematically tooled border on sides, gilt edges, with monogram. Paris and Philadelphia: Barrie, n. d.

A HANDSOME SET, one of 250 copies of THE EDITION COMEDIE FRANÇAISE, printed throughout on Japan vellum.

MOORE'S OWN COPY, WITH NUMEROUS AUTOGRAPH ANNOTATIONS AND MANUSCRIPTS INSERTED

219. **MOORE (THOMAS).** Epistles, Odes and Other Poems. 4to, boards, calf back, covers loose. Protected and enclosed in a green morocco solander case. London, 1806

THE AUTHOR'S OWN COPY, with copious manuscript corrections, additions, elisions, and notes, and with a number of important MS. poems pasted or inserted in the volume. On the title-page is written "*To be Corrected for 2nd Edn.*"

Among the inserted MSS. are the following:

A Poem, entitled "*Lines written in a Storm at Sea,*" six 6-line stanzas.

A Poem, "*To the Fire-Fly.*" Three 4-line stanzas, and lengthy note; and additional stanzas to many of the poems.

The volume is evidently bound up from the revised and the final proof-sheets of the book, as several of the corrected pages appear in duplicate.

There is also inserted THE ORIGINAL PROOFSHEET of a Poem, "*The Song of the Box,*" with alterations and an additional stanza in the Autograph of Moore.

TOM MOORE'S "IRISH MELODIES," FIRST EDITION WORDS AND MUSIC

220. **MOORE (THOMAS).** A Selection of Irish Melodies, with Symphonies and Accompaniments by Sir John Stevenson, Mus. Doc., and Characteristic Words by Thomas Moore, Esq. Words and Music engraved on copper. *Pictorial title-pages, vignettes, and other engravings.* The 7 Parts complete, as issued, with List of Subscribers. Bound in 2 royal 4to volumes, original boards, morocco backs. London: J. Power, 1807-18

FIRST EDITION OF BOTH WORDS AND MUSIC. Each part contains 12 melodies and 4 harmonised airs. This copy is in excellent condition, being perfect and free from fox-marks.

James Power, a music publisher in London, employed Moore to write the Irish Melodies for him. For these he paid Moore £500 a year for thirty years.

221. **MORE (SIR THOMAS).** The Workes of Sir Thomas More, Knight, some tyme Lorde Chauncellour of England, wrytten by him in the Englyshe tongue. *Title within woodcut border, and with woodcut initials. Printed in Black Letter.* 2 vols., small folio, full old russia, blind tooled, gilt edges.

Printed at London at the costes and charges of John Cawood, etc., 1557

THE VERY RARE FIRST EDITION, containing the eight unpaged leaves containing More's youthful poems, in the first volume, and the EXTRA LEAF "Sir Thomas More Knight to the christen reader," at page 1138. Both of these are frequently missing.

On the recto of the title and following leaf there are MS. notes in an ancient script, while the verso of the title is completely filled with notes by the same hand.

222. **NAPOLEON.** A Collection of 10 Bronze Medallions, struck off at various dates to commemorate great events in French history. Set in two trays under glass in a book-shaped case of

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old French red morocco, the imperial arms and Napoleonic emblems in gold on back and sides, lined with imperial velvet.

Two of the medals measure 5½ inches in diameter, one being a likeness of Napoleon, the other representing Napoleon and Marie Louise; two measure 3⅜ inches in diameter, depicting the Siege of the Bastille and the Arrival of the King at Paris, 1789; the other six are 2⅝ inches in diameter, three being profiles of Napoleon, one of Josephine, one of Marie Louise, and one depicting the Passage of the St. Bernard.

223. **PEPYS'S DIARY.** Memoirs of Samuel Pepys, Esq., F.R.S., Secretary to the Admiralty in the Reigns of Charles II. and James II. Comprising His Diary from 1659 to 1669, deciphered by the Rev. John Smith, A.B. of St. John's College, Cambridge, from the Original Short-hand MS. in the Pepysian Library, and a Selection from his Private Correspondence. Edited by Richard, Lord Braybrooke. *Illustrated with numerous finely engraved portraits, plans, facsimiles, &c.* 2 vols., royal 4to, full maroon diced calf, gilt panelled backs, gilt outside and inside borders, gold edges. In cloth case. London: Henry Colburn, 1825

First Edition, and a very choice copy, of one of the most important and interesting works in all literature, and the most intimate contribution to English history of the time of Charles II.

UNIQUE SET OF EARLY PLAYING CARDS WITH GREAT AMERICANA INTEREST

224. **PLAYING CARDS.** Winstanley (H.). All the Principal Nations of the World Presented in their Habits (or Fashion of Dressing) with a Prospect of their Capital Citys and a Geographycal Description of the Provinces and Citys and Remarkable Places in and Belonging or Depending to Ech Government with an observation of their Fruitfulness, Trading, Religions and as Much of History of all as Could be Contained in so Small a Space. A COMPLETE SET of 52 Playing Cards, each representing a country, with view of its principal city, male and female inhabitants in national costume, and quite lengthy description of its geographical and political features. *Together with a Map of the World, and descriptive title-page; the entire work, illustrations and text, being engraved on copper,* THE CARDS UNDIVIDED, 8 on a sheet. Oblong 4to, original wrappers, uncut. In cloth portfolio, lettered.

H. Winstanley at Littlebury fecit, n. d. [Issued during the reign of Charles II.]

UNIQUE IN THIS STATE, before being cut up to be used as playing cards. Of the greatest interest, as revealing popular knowledge concerning the nations of the earth at the period of the Restoration.

The cards entitled America, Verginians, New-English, Canadans, Mexicans, Californians, Peruvians, Paraguays, Brasilians, and Chilians, are distinct contemporary contributions to the early history of America and the Indians. The date of the discovery of America by Columbus is given as 1486. New England is here bounded by Virginia on the south. The view on this card is that of the city of Boston, and New York is mentioned as "a good city." The view on the Canada card is that of the city of Quebec. The St. Lawrence is ranked as the greatest American river. The California card is most startling: it depicts the city of Santa Fé, and reads: "California most Properly is a great Island in the

Mare Pacifique or South Sea . . . abounding in Wild Beasts as Lyons, Tigres, &c.''

EXCESSIVELY RARE, no other copy having been offered, and of inestimable importance and interest.

225. **POE (EDGAR ALLAN).** Tales of the Grotesque and Arabesque. 2 vols., 12mo, dark brown crushed levant morocco, gilt back, with roses in compartments, gilt panelled sides, with corner ornaments, inside dentelles, doublures of crimson levant morocco, crimson moire flys, gilt tops, by The Club Bindery. In slip cases. Philadelphia, 1840

VERY FINE COPY OF THE RARE FIRST EDITION.

226. —— The Raven and other Poems. 12mo, dark brown crushed levant morocco, gilt back, with roses in compartments, gilt panelled sides, with corner ornaments, inside dentelles, doublures of crimson levant morocco, crimson moiré silk flys, original wrappers bound in, by The Club Bindery. In slip case.
New York, 1845

FINE COPY OF THE VERY SCARCE FIRST EDITION.

227. —— Tales. 12mo, dark brown crushed levant morocco, gilt back, with roses in compartments, gilt panelled sides, with corner ornaments, inside dentelles, doublures of crimson levant morocco, crimson moire flys, gilt top, original wrappers bound in, by The Club Bindery. In slip case. New York, 1845

FINE COPY OF THE VERY SCARCE FIRST EDITION.

228. —— A. L. s., 1 p., folio. Philadelphia, August 18, 1840. To Mr. Lucian Minor. Mounted.

AN IMPORTANT LETTER, REGARDING POE'S NEW VENTURE WITH THE "PENN MAGAZINE."

"I have the honor of sending you herewith a Prospectus of the Penn Magazine. In setting about the difficult and most ungracious task which I have proposed to myself, it is but natural that I should look around me anxiously for friends . . . It is, indeed, in your power to aid me materially . . . The permanent success of the Magazine depends, chiefly upon the number of subscribers I may obtain before the first of December"; etc.

REMARKABLE LETTER OF EDGAR A. POE, TESTIFYING TO THE EFFICACY OF BEER AS A MEDICINE FOR HIS SICK WIFE

229. **POE (EDGAR ALLAN).** Original Autograph Letter, Signed "Edgar A. Poe," 2½ quarto pages, and superscription. Dated Philadelphia, July 7, 1842. To Mrs. Elizabeth R. Tutt, Woodville, Rappahannock Co., Virginia. *With 2 engraved portraits of Poe.* (3). Last page torn in folds on blank portion.

A lengthy and exceedingly interesting letter from Poe to his cousin, Mrs. Tutt; written in his beautifully clear hand, and relating intimately to his personal affairs, his sick wife, their new home in Coates Street, Philadelphia, and their numerous friends. The letter is in a cheerful conversational vein, but between the lines can be read the dark despair which constantly hovered over the little household.

A few excerpts are well worth noting, especially Poe's testimonial to the efficacy of beer as a medicine:

"My dear little wife grew much better from the very first day after

taking the Jew's Beer. It seemed to have the most instantaneous and miraculous effect. She had been dreadfully weakened, as you know, by continual night-perspirations; but the very night on which she first took the Beer she missed her usual one, and had them no more until an accident occurred by which we got out of Beer, and could not replenish our stock for three days. In this interval the perspirations returned, and her cough, which had almost ceased, came back. Upon procuring the Beer again, however, she grew better at once, and became in a short time quite strong and well. About ten days ago, however, I was obliged to go on to New York on business which absolutely required my personal attendance, and no sooner had I turned my back than she began to fret. . . . because she did not hear from me twice a day, she became nearly crazy, and in spite of all Muddy could do, she would neither eat or sleep . . . I will never leave her again, as long as I live, for more than six hours at a time. What it is to be pestered with a wife!

". . . I myself am quite well . . . and doing well, although I have resigned the editorship of 'Graham's Magazine' . . ."; etc.

230. **REYNARDSON (C. T. S. B.).** 'Down the Road'; or, Reminiscences of a Gentleman Coachman. *Beautifully illustrated with colored plates.* 8vo, half maroon morocco, gilt top, uncut.
London, 1875

231. **ROGERS (SAMUEL).** Poems. *Engraved portrait by Finden, and vignettes.* 2 vols., 12mo, original cloth, uncut, in crushed red morocco solander case, back modelled as two vols., by Riviere. London: Moxon, 1852

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed: "To George Stratford Canning from his sincere friend Samuel Rogers, 1856."

232. **ROWLANDSON.** Jones's Bardic Museum of Primitive British Literature, and other Admirable Rarities. *Colored frontispiece etched by Rowlandson. With many pages of engraved music.* Folio, original boards, calf back (front cover loose).
London: A. Strahan, 1802

AN EARLY AND ALMOST UNKNOWN ROWLANDSON ITEM.

ROWLANDSON PAMPHLET OF GREAT RARITY

233. **ROWLANDSON.** Hints to the Bearers of Walking-Sticks and Umbrellas. *Illustrated by 6 full-page engravings and numerous vignette engravings, depicting in a humorous manner the right and the wrong methods of carrying canes, umbrellas, &c.* A pamphlet of 32 pages, 8vo, original wrappers, with printed label on front cover, sewn, back and corners worn.
London: Printed for J. Murray, Fleet Street, 1808

VERY SCARCE, and especially interesting as it contains the 8-page book catalogue of John Murray and Archibald Constable & Co., in the early days of their careers. The illustrations depict the costumes in vogue in the days of Beau Brummell. Not mentioned in Grego's bibliography of Rowlandson.

"THE CARICATURE MAGAZINE"

234. **ROWLANDSON.** The Caricature Magazine, or Mirror of Mirth, being a Collection of Humorous & Satirical Caricatures, Designed & Engraved by Thomas Rowlandson, Esqr. *Title-page and 300 full-page brilliantly colored caricatures, most of which*

are the work of Rowlandson, but some by Woodward, Cruikshank, and Roberts. The plates mounted and bound in 5 volumes, large oblong folio, three-quarters red morocco, gilt edges.

London: Thomas Tegg [1810]

The collection is so excessively rare that Grego, in his extensive work on Rowlandson, side-steps any mention of it except the mere title and reproduction of the title-page, without giving any dates, collation, or other details. It is therefore likely that Grego never saw a complete copy .

The caricatures are very much in Rowlandson's usual vein, and in the spirit of the period, which means that many of them are unspeakably coarse, but all possessing Rabelaisian humor and undeniable power.

235. —— Characteristic Sketches of the Lower Orders, intended as a companion to the New Picture of London. *Illustrated with 54 neatly colored plates.* 16mo, marbled wrappers.

London: Printed for Samuel Leigh, 1820

FIRST EDITION OF ONE OF THE SCARCEST LITTLE BOOKS ILLUSTRATED BY ROWLANDSON.

236. —— Caricature Museum. *A Collection of upwards of 100 full-page Colored Caricatures by Thomas Rowlandson, Cruikshank, Woodward, Will, Roberts, &c.,* satirizing the Political, Social, Sporting, Literary, and Military Life of the early Nineteenth Century in England. Mounted and bound in a thick volume, oblong folio, full red morocco, gilt edges. Front cover lettered "Caricature Museum—Rowlandson," with gold seal of F. C. Buchanan. [C. 1821]

THIS COLLECTION OF EXCEEDINGLY RARE CARICATURES is evidently the work of an ardent admirer of Rowlandson. Pasted on front fly-leaf is a lengthy obituary notice of the artist:—

"From the versatility of his talent, the fecundity of his imagination, the grace and elegance with which he could design his groups, added to the almost miraculous despatch with which he supplied his patrons with compositions upon every subject, it has been the theme of regret amongst his friends, that he was not more careful of his reputation. Had he pursued the course of art steadily, he might have become one of the greatest historical painters of the age . . . No artist of the past or present school, perhaps, ever expressed so much as Rowlandson with so little effort . . .''; etc.

JAMES THE FIRST'S COPY

237. **SAINT AUGUSTINE,** Of the Citie of God; with the Learned Comments of Io. Lodovicus Vives. Englished first by J. H. And now in this second Edition compared with the Latine Originall, and in very many places corrected and amended. Folio, contemporary calf, gold panel sides, with the Royal Arms of the King in centre, and broad corner pieces, gilt edges, by Bateman, Royal Binder to the King.

London: Printed by G. Eld and M. Flesher, 1620

From the Library of King James the First of England.

238. **SARGENT (JOHN S.).** Works. With an Introductory Note by Mrs. Meynell. *Illustrated with magnificent reproductions of his paintings.* Imp. 4to, cloth, gilt top, uncut.

London: Heinemann, 1903

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239. **SCHEDEL (HARTMAN).** Nuremberg Chronicle. Register des Buchs der Croniken und Geschichtens mit Figuren und Pildnussen von Anbegin der Welt bis auf deis unsere Zeit. Gothic characters, 10 unnumbered leaves including title, and 286 numbered leaves. *Illustrated with upwards of 2,000 large and small woodcuts from the blocks of the Latin Edition.* Large folio, old pigskin, with one of the original clasps.

Nürnberg: Anthonie Koberger, 1493

FIRST GERMAN EDITION, which is of much rarer occurrence than the Latin. The last leaf is in manuscript, fo. 285 has been repaired at top and bottom, and there are a few slight stains. On the whole, a good copy. There are a number of ancient MS. notes on the margins. With bookplate of Joseph Harrison, Jr.

Wolgemuth, the master of Albrecht Dürer, was one of the engravers of the cuts, and it is said that Dürer drew some of the cuts himself.

240. **SCOTT (SIR WALTER).** A COLLECTED SET OF FIRST EDITIONS OF THE WAVERLEY NOVELS. Consisting of: Waverley, 3 vols., 1814; Guy Mannering, 3 vols, 1815; The Antiquary, 3 vols., 1816; Tales of My Landlord, First Series, 4 vols. 1816; Rob Roy, 3 vols., 1818; Tales of My Landlord, Second Series, 4 vols., 1818; Tales of My Landlord, Third Series, 4 vols., 1819; Ivanhoe, 3 vols., 1820; The Abbot, 3 vols., 1820; The Monastery, 3 vols., 1820; Kenilworth, 3 vols., 1821; Fortunes of Nigel, 3 vols., 1822; Peveril of the Peak, 4 vols., 1822; The Pirate, 3 vols., 1822; Quentin Durward, 3 vols., 1823; Redgauntlet, 3 vols., 1824; St. Ronan's Well, 3 vols., 1824; Tales of the Crusaders, 4 vols., 1825; Woodstock, 3 vols., 1826; Chronicles of the Canongate, First Series, 2 vols., 1827; Chronicles of the Canongate, Second Series, 3 vols., 1828; Anne of Geierstein, 3 vols., 1829; Tales of My Landlord, Fourth Series, 4 vols., 1832. 74 vols., 12mo, three-quarter wine-color crushed morocco, gilt thistles in compartments on backs, gilt tops, by Riviere.

Edinburgh, 1814-32

A VERY FINE CLEAN SET, ALL THE VOLUMES BEING FIRST EDITIONS.

241. **SEVRÈS PORCELAINS.** The Soft Porcelain of Sèvres. With an Historical Introduction by Edouard Garnier. *Beautifully illustrated with 50 plates representing 250 water-color subjects after the originals.* Royal 4to, cloth, gilt edges.

London: Nimmo, 1892

FINE COPY OF THE SECOND FOLIO

242. **SHAKESPEARE.** Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Originall Copies. The second Impression. (*Droeshout's Portrait of Shakespeare.*) Folio, finely bound in full crimson levant morocco, gold tooled panels on sides, gilt panelled back and inside borders, gilt edges, by De Coverly.

London: Printed by Tho. Cotes, for Robert Allot, and are to be sold at the signe of the Blacke Beare in Pauls Churchyard, 1632

UNUSUALLY CHOICE AND PERFECT COPY OF THE SECOND FOLIO, without any facsimile work whatsoever, and except for slight mends on page of

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verses "To the Reader," facing title; title-page; and last leaf, in no case affecting the text, the volume is in remarkably fine condition. (Size 12¼ in. by 8⅝ in.)

From the Library of Sir John Whittaker Ellis, Bart., M.P., with his bookplate.

WILLIAM PITT'S COPY OF THE THIRD FOLIO SHAKESPEARE

243. **SHAKESPEARE.** Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Original Copies. The Third Impression. (*Droeshout's Portrait of Shakespeare.*) London, Printed for Philip Chetwinde, 1663. (Title in facs.) With GENUINE LEAF of Ben Jonson's verses, "To the Reader," opposite title,—THE FEATURE OF THE EXCESSIVELY RARE 1663 ISSUE OF THE THIRD FOLIO.

[Second Title]: Mr. William Shakespear's Comedies, Histories, and Tragedies. Published according to the true Original Copies. The third Impression. And unto this Impression is added seven Playes, never before Printed in Folio. viz. Pericles Prince of Tyre; The London Prodigall; The History of Thomas Ld. Cromwell; Sir John Oldcastle Lord Cobham; The Puritan Widow; A York-shire Tragedy; The Tragedy of Locrine. (Entwined serpent and eagle device.) London, Printed for P. C. 1664. (Title in facs.) WITH GENUINE LEAF of Ben Jonson's verses under the Droeshout portrait, opposite title,—THE FEATURE OF THE SECOND (1664) ISSUE OF THE THIRD FOLIO. Last leaf in facs. Folio, old calf, neatly repaired in back. Enclosed in a handsome full seal brown levant morocco solander case, by Riviere. London, 1663-4

A MOST INTERESTING COPY OF THE EXTREMELY RARE THIRD FOLIO EDITION OF SHAKESPEARE'S PLAYS, with the distinguishing points of both the First Issue and the Second Issue:—the correct leaf of verses facing each title, and the Seven Doubtful Plays which were added in the second issue. Except for the defects noted, and some thumb-marks, the volume is in EXCELLENT CONDITION, BEING CLEAN AND SOUND THROUGHOUT, and of UNUSUALLY LARGE SIZE, measuring 13½ by 8¾ inches.

WILLIAM PITT'S COPY, WITH HIS AUTOGRAPH SIGNATURE: "W. Pitt No. (26)" written at right upper corner of the first page of the Epistle Dedicatory. Moreover, laid on one of the front fly-leaves is an AUTOGRAPH NOTE in the handwriting of Mrs. Pitt, the wife of the famous English Statesman. The note was found folded and inserted in the volume as a marker. It reads as follows: "Mrs. Pitt's Compliments attend Mrs. Butterfield's she hopes they are well will wait on them on Monday next if they are not engaged or any day in the Week more desirable. Battersea 13 July."

Aside from its value as a Third Folio, the item has an association interest of the first rank, for this then is the identical volume which William Pitt, the "Great Commoner," read with such ardent love and assiduous care.

THE FOURTH FOLIO

244. **SHAKESPEARE (WILLIAM).** Mr. William Shakespear's Comedies, Histories, and Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays never before Printed in Folio: viz.

Pericles Prince of Tyre.

The London Prodigal.
The History of Thomas Lord Cromwell.
Sir John Oldcastle Lord Cobham.
The Puritan Widow.
A Yorkshire Tragedy.
The Tragedy of Locrine.

With the Droeshout portrait. Folio, crushed crimson levant morocco, gilt back, gilt border on sides, gilt edges, by Riviere (title and portrait repaired on inner margins).

London: Printed for H. Herringman, E. Brewster, and R. Bentley, 1685

FINE COPY OF THE FOURTH FOLIO.

UNIQUE AND MAGNIFICENT SET OF THE EXCEEDINGLY RARE HALLIWELL SHAKESPEARE SUMPTUOUSLY BOUND AND ELABORATELY EXTRA-ILLUSTRATED WITH ORIGINAL AQUARELLES

245. **SHAKESPEARE.** The Works of William Shakespeare. The Text formed from a new Collation of the Early Editions; to which are added All the Original Novels and Tales on which the Plays are founded; Copious Archæological Annotations on each Play; an Essay on the Formation of the Text; and a Life of the Poet. By JAMES O. HALLIWELL, ESQ., F.R.S. *Superbly illustrated with 142 full-page plates, some on India paper, comprising Facsimiles of portions of rare editions of the Author's works, and of Manuscripts; Portraits, views, Plans, &c., &c.; hundreds of wood engravings by Frederick William Fairholt, F.S.A.; and* EXTRA-ILLUSTRATED IN THE MOST BEAUTIFUL MANNER by 700 ORIGINAL AQUARELLES, *being water-color drawings each executed and signed by the noted artist, Le Brun, depicting the Scenes, Characters, Incidents, Costumes, and Allegorical Allusions, in Shakespeare's Immortal Dramas.* 32 volumes (16 vols. extended to 32), imperial folio, richly and attractively bound by hand, in full autumn-leaf levant, the sides, backs, and inside borders embellished with gold designs and inlays; doublures and end-leaves of white moiré silk, gilt tops, other edges uncut. Each volume enclosed in a velvet-lined cloth case. (Size of volume, 15 by 10½ inches.)

London: Printed for the Editor by C. & J. Adlard, 1853

THE FINEST AND MOST EXTENSIVE EDITION OF SHAKESPEARE EVER PUBLISHED; THIS SET BEING UNIQUE AND THE MOST MAGNIFICENT COPY OF THE EDITION; IN FACT, ONE OF THE MOST DESIRABLE SETS OF SHAKESPEARE EVER OFFERED FOR SALE.

The Edition was strictly limited to 150 numbered copies, this being No. 56, certified and signed by the Printer, and by the Editor, Mr. J. O. Halliwell. Printed in very large, bold, and readable type, on Dickinson thick handmade paper of the best and most durable quality. A list of the original subscribers is in the first volume. The edition was entirely subscribed for, and for many years has been absolutely out of print. As may be imagined, the absorption of copies by public libraries in England and America is hastening the time when none can come on the market. No reprint of this monumental edition would be possible, as the engravings were destroyed by the editor and the artist. A chance to secure a Halliwell Shakespeare in any condition has become a Shakespearean event,

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eagerly looked for by collectors. To purchase a splendid copy, with unique and beautiful features added, such as the present set, is the opportunity of a lifetime.

Mr. Halliwell-Phillipps' object was to produce an edition of the works of Shakespeare, accompanied by a collection of any and all of the Facts and Documents of any importance respecting their literary history that have yet been discovered; by copious and discursive annotations on their obsolete phraseology and obscure allusions, elucidated by archæological engravings, and by illustrative extracts from contemporary works, exhibiting the popular opinions of the time on natural history, science, and philosophy, many of which are adopted or alluded to by the great Dramatist.

"Probably the richest storehouse extant of Shakespeare criticism."—Sir Sidney Lee.

246. [SMEETON (GEORGE).] Doings in London; or, Day and Night Scenes of the Frauds, Frolics, Manners and Depravities of the Metropolis. *With 33 engravings by Bonner from designs by Robert Cruikshank.* 8vo, full calf, gilt back, gilt top, uncut (scraped). London, n. d.

IN A MAGNIFICENT SCOTCH BINDING

247. SPENSER (EDMUND). Complete Works in Verse and Prose. Edited, with a new Life, based on original Researches, and a Glossary embracing Notes and Illustrations, by the Rev. Alexander B. Grosart. 9 vols., small 4to, crushed dark green levant morocco, gilt roses and leaves in compartments on backs; the front and back covers have a border of roses and leaves, with an inner oval of Shamrock leaves, intertwined. On the front cover is a large rustic "S" surrounded by roses, while on the back cover the author's name appears in irregularly stamped rustic letters; inside borders of roses, green edges, by G. S. Smith, of Edinburgh.

Printed for the Spenser Society, 1882-4

A HANDSOME SET. One of 100 copies. Although the title calls for ten volumes, the work was completed in nine.

248. STANDARD THEATRE. The Standard Theatre, formerly The Eagle, Sixth Avenue between 32d and 33d Streets, destroyed by fire, December 14th, 1883. *Illustrated with portraits, programmes, views, etc., collected and arranged by Charles C. Moreau.* 4to, half red morocco, gilt back, gilt top, by R. W. Smith. With specially printed title-page. New York, 1884

A series of newspaper articles, mounted to 4to, and EXTRA-ILLUSTRATED by the insertion of about 250 portraits of actors and actresses, playbills, programmes, etc.

ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE EBB-TIDE" BY ROBERT LOUIS STEVENSON AND LLOYD OSBOURNE

249. STEVENSON (ROBERT LOUIS) AND OSBOURNE (LLOYD). The Original AUTOGRAPH MANUSCRIPT of the famous romance, "The Ebb-Tide," in which Stevenson collaborated with his stepson. The title-page reads: "The Ebb-Tide: A Trio and Quartette, by Robert Louis Stevenson and Lloyd Osbourne. 'There is a tide in the affairs of men.' " Then follows a list of the Chapters.

The MS. consists of title-page and 112 folio leaves (one side of the paper only), all in the handwriting of Stevenson except Chapter X (9 leaves), in the handwriting of Lloyd Osbourne. On the last page of the MS., at the end Stevenson has written: "The End June 5th, 1893—Reddens laudes domino! Vailima, Samoa." Bound, with etched portrait by Gribayedoff, in full dark blue levant morocco.

Stevenson himself found this work peculiarly arduous. The manuscript is all the more remarkable. It was the last long effort of Stevenson—Osbourne's share evidently being the planning of the first part of the tale and the actual writing of a small portion—and Stevenson was at this time a very ill man in the depths of melancholy, isolated on an island in the South Seas, bereft of hope and sick at heart. The handwriting of this manuscript plainly bears evidence of his mental and physical anguish, and when finally the task was done, he signified his thanks to the Almighty by adding on the last page the words:

"REDDENS LAUDES DOMINO!"

ORIGINAL AUTOGRAPH MANUSCRIPTS OF ROBERT LOUIS STEVENSON'S WRITINGS ON THE SOUTH SEAS

250. **STEVENSON (ROBERT LOUIS).** A Collection of Original Autograph Manuscripts of his Writings dealing with Life on the Islands "In the South Seas"; much of which is incorporated in Stevenson's volume of that title, and a large proportion of which has NOT BEEN REPUBLISHED IN BOOK FORM. The collection consists of 73 folio sheets and a large number of smaller slips of paper, being the Original Printer's "Copy" supplied by Stevenson to the New York "Sun."

Some of the complete articles in the collection are entitled: "The King of Apemama"; "Traits and Changes"; "Butaritari: a Tale of a Tapir"; etc.

There is an exceptional interest attached to these manuscripts. They were among the very last to fall from Stevenson's pen. He wrote them in deep suffering. Published in the columns of a daily newspaper, they were entirely unappreciated and considered to be the mere hack-work of an over-estimated author. Chas. A. Dana, the editor of "The Sun," himself said, "Any one of my reporters could do better work."

Now we know that these pages were written with the fast-ebbing life-blood of one of the world's most brilliant geniuses. They were his last messages to a world that did not yet realize how much he had given to it.

251. **SUCKLING (SIR JOHN).** Fragmenta Aurea. A Collection of all the Incomparable Peeces, Written by Sir John Svckling, and published by a Friend to perpetuate his memory. Printed by his owne Copies. *Brilliant portrait of the author by John Marshall.* 8vo, crushed maroon levant morocco, elaborately gold-tooled in pointelle, doublures and flys of olive levant morocco, gilt edges, by Birdsall. In slip case.

London: Printed for Humphrey Moseley, 1646

THE RARE FIRST EDITION. Fine copy. Some copies show a variation of type in the first line of the title.

JAMES THE FIRST'S COPY

252. **SUETONIUS.** C. Suetoni Tranquilli de XII. Cæsaribus Libri VIII. Isaacus Casaubonus recensuit: & Animadversionum

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libros adiecit. 4to, contemporary red morocco; in centre of each cover are the Royal Arms of the King within the Garter and surmounted by the crown; at the four corners are gold block ornaments; the intervening spaces filled with gold fleurs-de-lis, by Bateman, Royal Binder to the King. In cloth case.

Excudebat Stephanus Gamonetus, 1605

A Magnificent Specimen from the Library of King James I of England. Written in a contemporary hand on title-page and also on inside front cover appears the legend: "E. Lib. W. S." We merely state the fact.

SET OF SURTEES FIRST EDITIONS, ORIGINAL CLOTH

253. **SURTEES (R. S.).** Collected Set of his Celebrated Sporting Novels, in First Editions, as follows:

Mr. Sponge's Sporting Tour	1853
Handley Cross	1854
Ask Mamma	1858
Plain or Ringlets?	1860
Mr. Facey Romford's Hounds	1865
Hillingdon Hall	1888

Illustrated with the spirited colored drawings of John Leech, Hablot K. Browne, Wildrake, Heath, and Jellicoe. Together, 6 vols., large 8vo, full red levant morocco, gilt tops, uncut, with the advertisements as issued, original cover bound in.

London, 1853-88

First Edition of each volume, with the colored illustrations. Fine and unusual set.

ORIGINAL AUTOGRAPH MANUSCRIPT OF DEAN SWIFT

254. **SWIFT (JONATHAN).** Original Autograph Manuscript of a Poem entitled: "The Grand Question Debated." Written entirely in Swift's hand, on 8 quarto pages (both sides of paper), being the half-sheets of 4 folio sheets folded and stitched. With title and date, Sept. 2, 1729, also written by Swift, and endorsement in another hand, "The handwriting of Dr. Swift" on fold of outside wrapper. The date on the first page of the MS. is Sept. 2d, 1728, and "the grand question debated" is given: "Whether Hamilton bawn shall be turned into a Malt-house or a Barack," with the explanation that "Hamilton bawn" is "A large old house two miles from Sr A A's seat." The MS. is protected by a cloth folding case, lettered on front.

The Poem, which is in Swift's most humorons and satirical style, often coarse and free, is a spirited controversy between Sir Arthur, a knight; his Lady; and Hannah, her waiting-woman, on the momentous question mentioned in the sub-title: Sir Arthur wishing the old house converted into a distillery, so that his convival tastes may be gratified; his Lady and her maid insisting that "Hamilton bawn" become a "Barack," so that they may have livelier male company.

Together with the MS. is the following autograph statement:

"Original copy of Hamilton Bawn in Swift's handwriting. Probably given to my grandfather the Bishop of Derry by Pilkington the author of the Biographical Dictionary of the Painters. His wife was one of Dean Swift's flirts. My reason for supposing so is that Pilkington used frequently to be a visitor at the Bishop's who was a great collector of

pictures and used to like to hear Pilkington's opinion. (Signed) A. F. B."

A MANUSCRIPT OF EXTREME INTEREST AND VALUE. Autograph Material of the Author of "Gulliver" is exceedingly rare. This poem is published in Swift's Collected Works.

255. **SYMONDS (J. A.).** Renaissance in Italy. Comprising: The Age of the Despots, 1875; The Fine Arts, 1877; The Revival of Learning, 1877; Italian Literature, 2 vols., 1881; The Catholic Reaction, 2 vols., 1886. *Portrait.* 7 vols., 8vo, cloth, uncut.

London, 1875-86

COMPLETE SET OF THE LIBRARY EDITION, EACH VOLUME BEING FIRST EDITION. One of the greatest literary monuments of our time.

256. **SYMONS (ARTHUR).** London: A Book of Aspects. 8vo, crushed red levant morocco, gilt tooling, with title on side and monogram in centre, gilt top, uncut, by Sangorski and Sutcliffe.

London: Privately Printed for Edmund D. Brooks, 1909

Autograph presentation from Edmund D. Brooks to Capt. J. F. Hinckley, and bookplate of the latter.

257. **TATTERSALL (GEORGE).** The Pictorial Gallery of English Race Horses. *Illustrated with 90 engravings, chiefly on steel, after paintings by Cooper, Herring, Hancock, Alken, Hall and others.* Royal 8vo, half red morocco, gilt back, gilt top, uncut.

London, 1850

Contains portraits of all the winners of the Derby, Oaks, and St. Leger Stakes, and a history of the principal operations of the Turf.

258. **TAYLOR (JOHN).** All the Workes of John Taylor, The Water-Poet. Beeing Sixty and three in Number. Collected into one volume by the Author: With sundry new Additions, corrected, revised, and newly Imprinted, 1630. *Illustrated with engraved frontispiece by Cockson, and numerous woodcuts.* Folio, full dark green morocco, blind-tooled bands, gilt inside borders, by Riviere. London: Printed by J. B. for James Boler, 1630

FIRST COMPLETE EDITION IN FOLIO, containing many pieces of which no separate editions are known to be extant. One of the most curious books in English literature.

With bold autograph on reverse of engraved title: *"Will. Paston, Feb. 3, 1636,"* and repeated on last page of text. Sir Edward Sullivan's copy, with his bookplate. A remarkably fine, clean and perfect copy.

259. **VASARI (GIORGIO).** Le Vite de'più eccellenti Pittori Scultori ed Architettori. Con nuove annotazioni e commenti di Gaetano Milanesi. With Index volume. 9 vols., 8vo, half vellum, carmine edges. Firenze, 1878-85

260. **[VOLTAIRE.]** La Bible enfin expliquée par plusieurs aumoniers de S.M.L. R. D. P. [Frederick the Great.] 8vo, mottled calf, gilt edges, by Pratt (front cover scraped).

Londres, 1777

PRIVATELY PRINTED. VERY RARE, and A VERY FINE COPY. With the Huth bookplate.

261. **WALLACK'S THEATRE PLAY BILLS, 1854-88.** *Illustrated with portraits and scenes from the plays.* Collected and arranged by Charles C. Moreau. 4to, half red levant morocco,

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gilt back and top, by R. W. Smith. With specially printed title-page. New York, 1890

EXTRA-ILLUSTRATED by the insertion of 206 playbills, portraits, etc., including Playbills of the "Soldier's Courtship," and "Ernestine," with Lester Wallack, Mr. Dyott, Mrs. Hoey, Mrs. Conway, etc., March 11, 1854; "Fast Men of the Olden Time," with Lester Wallack, John Brougham, Mrs. Hoey, and others, Oct. 28, 1858; "Blue Beard," with Lydia Thompson and her company, and many other interesting bills. Among the portraits are those of John Gilbert, lithographs of Lydia Thompson, several colored; Thomas Baker, for many years Musical Director of Wallack's Theatre; lithograph portrait of John T. Raymond as "Ichabod Crane," and many more, including colored lithograph heads, half-tones, woodcuts, etc.

262. **WALPOLE (HORACE).** A Catalogue of the Classic Contents of Strawberry Hill collected by Horace Walpole. *Portrait on India paper.* 4to, cloth, original wrappers bound in. London, 1842

Many of the items contain buyers' names and prices affixed.

263. **WHISTLER (J. A. McNEILL).** The Gentle Art of Making Enemies. Small 4to, half brown boards and cloth, uncut (carelessly opened). New York: John W. Lovell Co., 1890

Published simultaneously with the First Authorized Edition by Heinemann. The sheets were printed at the Ballantyne Press. The present copy contains also the title-page of the Chelsea Edition, together with the press notices regarding the pirated editions.

264. **WHITMAN (WALT).** Leaves of Grass. *Portrait.* Small folio, original green cloth, blind stamping, with the title in gold on back and sides. Brooklyn, 1855

THE VERY SCARCE FIRST EDITION, WITH THE PRESS NOTICES.

UNIQUE SET OF PROOFS, WITH PASSAGES NOT IN THE PRINTED EDITION

265. **WILDE (OSCAR): His Life and Confessions.** By Frank Harris. 2 vols., 8vo, three-quarters red morocco, gilt tops. New York, 1916

UNIQUE COPY; bound from the original revised proofs, one side of the paper only. With AUTOGRAPH INSCRIPTION on fly-leaf: *"This is, I believe, the only Complete Copy of my 'Life of Oscar Wilde'—& stands here as I write it. Frank Harris, May* 1921." Page 400 of the second volume has been supplied in manuscript by the author's own hand. A signed fragment of a typewritten letter from Mr. Harris, regarding the book, is inserted in Vol. I.

266. **WILSON (ALEXANDER).** American Ornithology; or, The Natural History of the Birds of the United States. *Illustrated with 76 copper plates, colored by hand* (foxed and off-set as usual). 9 vols., royal 4to, original half red morocco. Philadelphia, 1808-14

FIRST EDITION.

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[TRANSLATED]

¶ My wish is that my Drawings, my Prints, my Curiosities, my Books—in a word, these things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the Auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes.

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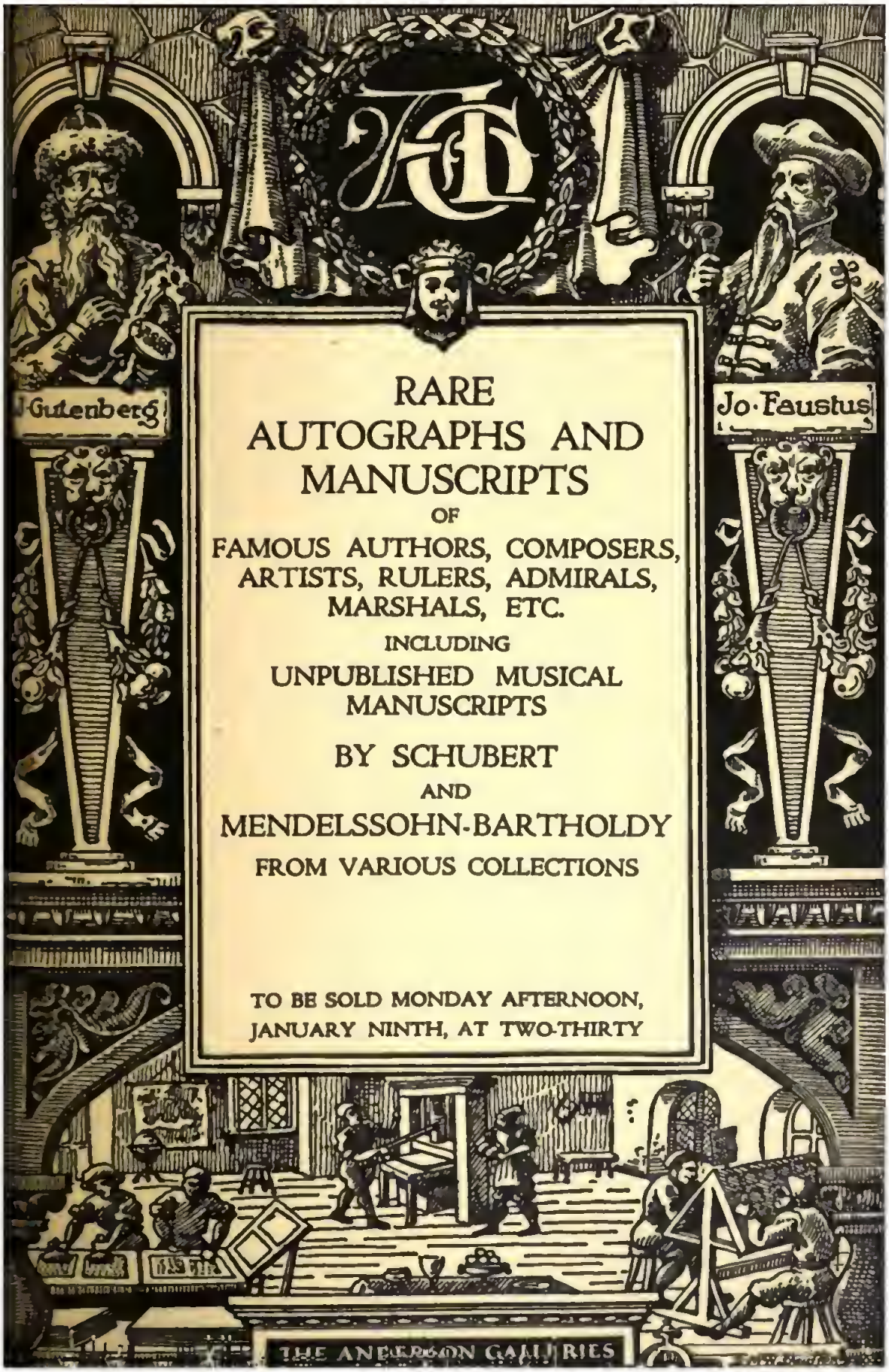

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AUTOGRAPHS AND MANUSCRIPTS

LOTS 1-294

A. L. s. = autograph letter signed, one entirely in the handwriting of the signer.

L. s. = letter signed, the signature only in the handwriting of the sender.

A. D. s. / Doc. s. = as above, reading document for letter.

1. **ABT (FRANZ).** AUTOGRAPH MUSICAL ALBUM PIECE, signed, 1 p., small oblong 4to. Augsburg, Jan. 20, 1871.

2. **ADAMS (JOHN QUINCY).** A. L. in the third person. Washington, April 25, 1824; Thomas Jefferson, A. s.; James Madison, A. L. in the third person, Jan. 8, 1810; Andrew Jackson, A. s.; Gen. Jack Morris (in American Revolution), A. L. in the third person, March 5, 1802. 5 pieces.

3. **AINSWORTH (W. HARRISON).** Autograph Manuscript of "Bayard," 4 stanzas, with a half-page of Notes. Written on 2 pp., 4to.

4. **ARNOLD (MATTHEW).** A. L. s., 3 pp., 8vo. Cobham, Surrey, March 29, 1886. To George W. Smalley. Regarding his last visit to America.

"I have determined to go now instead of in the autumn. I shall then see America in spring and summer and shall avoid the terrible winter, and avoid also, the chance of a second lecturing tour. . . I shall give one address, 'A last word about America,' in the three or four principal cities"; etc.

5. **AUSTEN (JANE).** A. L. s., 4 pp., 4to. Godmersham Park, Oct. 26, [1813]. To "My dearest Cassandra." A long gossipy letter about politics and people—incidentally a little about dress.

ENTIRELY IN BACH'S HAND

6. **BACH (JOHANN SEBASTIAN).** AUTOGRAPH MUSICAL MANUSCRIPT, with the caption "Tambure; Herr Gott dich loben wir." 2 pp., folio.

A VERY RARE PIECE FOR THE KETTLEDRUM. Of great importance for the history of music, and of inestimable value to the study of Bach.

The present piece is THE ORIGINAL MANUSCRIPT of the score for the Kettledrum of Bach's Cantata for St. Michael's Day, which has been published as No. 130 in Vol. 26 of the Bach Society. The MS. is entirely in Bach's own hand and comes from the estate of the well-known Swiss composer Hans Georg Naegeli. An A. L. s. of Prof. Spitta certifying the authenticity of this piece is added, also two other letters referring to it.

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7. **BALZAC (HONORE DE).** A. L. s., "de Balzac," 10 lines, small 8vo, aux bains d'Aix, 12, 7bre, no year. To Jules Mabit, asking him to forward a reply to the Editor; he hopes the delay won't be attributed to himself, and thanks Mabit for the flattering things which he is kind enough to express about the writer.

8. **BARRIE (J. M.).** A. L. s., 2 pp., 12mo. Surrey, Apr. 15, 1900. To James C. Young. Apprising him that he has autographed the books and is sending them back.

9. —— A. L. s., 1 p., 8vo. Piccadilly, Saturday. To Mr. Walkley. Friendly note.

10. **BEARDSLEY (AUBREY).** A. L. s., 3 pp., 8vo. [Bournemouth, Sept. 24, 1876.] To Leonard Smithers.

"Yes, the Rheingold is an interesting idea. I shall want to use for it the picture in Savoy No. 2 and the last on the subject that I have done for the album, as it would be waste of time to redraw them"; etc.

11. **BEETHOVEN (LUDWIG VON).** ORIGINAL AUTOGRAPH MANUSCRIPT of a Musical Sketch. No caption. 2 pp., oblong folio.

This is a sketch for the Allegro of the Pastoral Sonata, with corrections. There is added, a newspaper clipping by Max Kalbeck, the well-known expert on Brahms, who was the former owner of this piece. This clipping is most interesting, and draws important conclusions as to the methods of the creations of this great Master.

12. —— ORIGINAL AUTOGRAPH MUSICAL SKETCH, rapidly written. About 20 full bars, a fragment of a larger sheet, small 4to, with corrections and deletions.

13. —— A. L. s., "Beethoven," with address in a very bold hand to Johanna Van Beethoven. 1 p., large 4to, no year, respecting an annuity which he allowed her. His brother, he hears, would be willing to advance 1000 florins, provided that someone acted as security. Two unimportant repairs to top and bottom margins, otherwise in fine condition.

EXTREMELY FINE.

14. **BELL (ROBERT).** A. L. s., 4 pp., 12mo. Portman Square, 5th April, 1861. [To Thornton Hunt.] On literary matters, and refers to Leigh Hunt.

15. **BERANGER.** A. L. s., 2 pp., 8vo. Patty, Feb. 16, 1863. In French.

16. **BERLIOZ (HECTOR).** A. L. s., 1¾ pp., 4to. 5 Septembre, no year, to a lady respecting "Cortez." He will hasten the mise en scène, but his translator lives at Weimar, his name is Cornelius [Peter, the composer], etc., etc.

17. **BIERCE (AMBROSE).** A. L. s., 2 pp., 8vo. Washington, Jan. 8, 1906. To Mrs. Mackay. With photograph portrait. Regretting that he received her message too late for action.

18. **BISMARCK (OTTO VON).** Autograph Order signed, on 1 p., folio. Berlin, Oct. 2, 1862, directing that a meeting of Ministers of State be held the following morning in the Chamber, and that the Finance Minister be invited to attend.

19. **BLACKMORE (R. D.).** A. L. s., 3 pp., 12mo. June 30, 1877. To Mr. Kroeker. A fine chatty letter.

20. **BLAINE (JAMES G.).** L. s., 3 pp., 4to. Department of State, Washington, Nov. 23, 1881. To Hon. Samuel J. Kirkwood, Secretary of the Interior. On heavily black-bordered paper. On Educational matters.

21. **BLANC (LOUIS).** A. L. s., 1 p., 8vo. London, Nov. 12, 1863. To Thornton Hunt. Asking the hospitality of the "Daily Telegraph" for a Polish Committee.

22. **BORROW (GEORGE).** Autograph Manuscript, 3 pp., small 4to. "Conrad Wallenrod," with many corrections.

23. —— Autograph MS. Poem, "Now the Wizard's Land we Enter." 6 stanzas of varying length, written on 3 pp., small 4to.

24. **BRONTE (CHARLOTTE).** A. L., 3 pp., 4to. N. p., n. d. [1836.] To Ellen Nussey.

"My life since I saw you last has passed on as monotonously and unvarying as ever, nothing but Teach, teach, teach from morning to night, the greatest variety being a letter from you. . . or a pleasant new book."

Charlotte Brontë was then teaching at Miss Wooler's at Drewsbury Moor, laying the foundation of the experiences she used in her Novels.

FINE CRITICAL LETTER OF CHARLOTTE BRONTE

25. **BRONTE (CHARLOTTE).** A Long and Masterly Criticism of George Lewes' Novel, "Rose, Blanche and Violet," contained in an Autograph Letter to W. S. Williams signed "C. Bell." 8 pp. (Haworth), May 1, 1848.

"My Dear Sir. I am glad you sent me your letter just as you had written it, without revisal, without retrenching or softening touch; because I cannot doubt that I am a gainer by the omission. It wou'd be useless to attempt opposition to your Opinions, since in fact to read them was to recognize almost point for point, a clear definition of objections I had already felt, but had found neither the power nor the will to express. Not the power because I find it very difficult to analyze closely, or to crititize in appropriate words—and not the will because I was afraid of doing Mr. Lewes injustice.

". . . Love is stronger than Cruelty, stronger than Death, but it perishes under Meanness. Pity may take its place, but Pity is not Love . . . There is something divine in the thought that Genius preserves from degradation, were it but true; but Savage tells us it was not true for him, Sheridan confirms the avowal and Byron seals it with terrible truth"; etc.

26. —— A. L. s., 4 pp., 12mo. Feb. 7, 1850. To Ellen Nussey. Regarding the proposed marriage of Amelia Ringrose to J. Taylor, in which she speaks in no uncertain terms of the baseness of both Amelia's father and suitor.

"Amelia is the only pure thing about it. She stands between her coarse

father and cold unloving suitor, like innocence between a pair of world-hardened knaves''; etc. ''Burn this note the minute you have read it.''

27. **BROWNING (ELIZABETH BARRETT).** A. L. s., 2 pp., 12mo. Rome, April 13, n. d. [1861.] To W. M. Thackeray.

A FINE AND INTERESTING LETTER concerning a contribution by her to the ''Cornhill'' Magazine, and referring to her and her husband's unpopularity in England at the time, which was so marked that Mrs. Browning doubted whether her poem would be accepted.

''Dear Mr. Thackeray—You asked me too long ago for a contribution to your magazine—too long ago in every sense perhaps—for here is my husband who suggests that, being a very ill adorer with you all, in England just now . . . I may not be welcome between the wind & your nobility at Cornhill.

''But in that case you will return my verses enclosed, & no harm will be done—if indeed it is no harm to send love to dear Annie & Minnie whom I never forget.

''Yes,—and don't I remember Mr. Thackeray's kindness to little Penini, who grows big, & is learning Latin, & riding a pony, & is not much changed otherwise''; etc.

28. —— A. L. s., 2 pp., small 4to. No date. To Mr. Kenyon. Returning his books, and mentioning Miss Mitford.

29. —— Autograph Manuscript of Four Poems, each of twelve lines: ''Prince of Wales''; ''Herr Dobler''; ''Rogers''; and ''King of Prussia.''

30. —— Autograph Manuscript Poem, ''Meditations,'' 21 lines, written on 2 pp., 4to.

31. **BRUCKNER (ANTON).** ORIGINAL AUTOGRAPH MUSICAL SKETCHES to the 8th and 9th Symphonies. 5 folio leaves, four with pencil, one with ink.

These leaves are extremely interesting as showing the method of work of this great Master, universally recognized in Europe, but not yet sufficiently known in America, in spite of the efforts of Mahler and other great conductors who have directed American orchestras.

Accompanying the MS. is a certificate of Prof. E. Mandyczewski, Librarian of the Society of the Friends of Music in Wien, who received these leaves as a souvenir from Bruckner himself.

32. **BUCKSTONE (JOHN B.).** A. L. s., 3 pp., 8vo. Theatre Royal, Haymarket, 2nd January, 1862. [To Thornton Hunt.] Referring to Leigh Hunt's suggestion in the ''Indicator'' that all London Theatres should be illuminated on Shakespeare's Birthday. The Theatre Royal followed the suggestion.

33. **BURKE (SIR BERNARD).** A. L. s., 2 pp., 8vo. Dublin Castle, April 24, 1864. To Mr. Hunt. Letter of appreciation.

34. **BURNS (ROBERT).** Original Manuscript Notes from a Commonplace Book, written on 2 pp., 4to, containing excerpts from Gibbon.

35. —— Autograph Manuscript by Dr. James Currie, 5 pp., 4to, [c. 1797]. Being a full prospectus of his intended edition of Burns.

36. **BURTON (SIR RICHARD F.).** A. L. s., in Arabic, 4 pp., 8vo. Bombay Club, Feb. 7, 1876.

A FINE LETTER by the translator of the "Arabian Nights," in which he refers to Omar Khayyâm. He writes he is thinking of printing an Edition, with the original side by side with the English. The letter is written to an old Pupil, and is signed with his Arabic signature.

37. —— A. L. s., 3 pp., small 4to. Trieste, April 6, 1881. To Chatto and Windus. Sending three specimen chapters of the "Book of the Sword."

38. —— Original Manuscript, 3 pp., 4to, on "Aladdin." With corrections.

39. **BYRON (LORD).** A. L. s., with initials. 1 p., 4to. Rotherham, Oct. 4, 1813. To John Murray. Giving instructions regarding alteration in a line of the "Curse" [The Curse of Minerva].

A NOTABLE BYRON LETTER

40. **BYRON (LORD).** A. L. s., signed "Byron." 3 pp., 4to. Albany, Oct. 5, 1814. To J. Perry (Editor of the Morning Chronicle).

A MOST IMPORTANT LETTER relating entirely to an announcement in the Morning Chronicle denying his engagement to Miss Milbanks (afterwards Lady Byron).

". . . I need not add that I write this in confidence and privately to Mr. Perry rather than the Editor. Do not forget to tel' me why and how you came to deny so positively a truth which has for the last fortnight been no secret, as I suspect mischief (and consequently a woman) to be your authority."

41. —— A. L. s., signed "Byron." 4 pp., 8vo, Oct. 31, 1815. On legal matters, and proposes to execute a Deed. Speaks of Lady Noel's age being 64.

". . . To be serious, it appears to me that no lawyer or man of common sense could have started such an objection, unless for the purpose of im pediment and vexation to the parties concerned"; etc.

42. —— A. L. s., signed "Byron." 3 pp., 4to. Piccadilly, Oct. 31, 1815. Relating to Lord Wentworth's Will and Mr. Long's conduct.

43. —— A. L. s., signed "Noel Byron." 1 pp., 8vo. April 2, 1822.

44. —— Autograph Manuscript Poem (portion—being stanzas 7, 8 and 9).

Evidently an original draft, written on the back of a hill. The last stanza reads:

"Count o'er the joys thine hours have seen;
Count o'er thy days from anguish free,
And know whatever thou hast been
'Tis something better not to be."

44A. **CABINETS OF THE PRESIDENTS OF THE UNITED STATES,** from Washington to Roosevelt, inclusive. A

Collection of Autograph Letters of these prominent officials, together with Autograph Letters of THE VICE PRESIDENTS OF THE UNITED STATES, excluding those who afterwards became Presidents. In all, 329 Letters, each in a separate wrapper.

A MOST INTERESTING AND IMPORTANT COLLECTION, which would occupy considerable time and occasion much difficulty to procure piece by piece. They are, in the main, AUTOGRAPH LETTERS SIGNED, and in splendid condition. A few of the Cabinets are not quite complete, but practically all the important Members are here represented, forming a consecutive array of these eminent Statesmen, from 1789 to 1908.

45. **CARLYLE (THOMAS).** A. L. s., 2 pp., 8vo. Chelsea, 17 June, 1845. To Mr. Booth. Asking for three tickets for the House of Commons, *"to hear a little of the Balderdash current there on the Medical Bill,"* etc.

46. —— A. L. s., 4 very full pp., 8vo. July 16, 1860. [To Sir G. Sinclair.] Mentioning Mrs. Piozzi, sending some German volumes which refer to the murder of Major Sinclair, the Swedish Envoy, *"a very black story"*; complains of his health; has tried Brighton, but failed to get a sleeping-room with silence and pure air, etc.; and speaks of his book (probably "Frederick the Great").

47. —— A. L. s., 4 pp., 8vo. Chelsea, May 26, 1872. To Miss Clara Thomson. Written throughout in blue pencil.

A FINE AND IMPORTANT LETTER ON WOMEN'S RIGHTS.

"I can assure you I have read with a great deal of satisfaction and approval, and with considerable surprise too, not expecting from a young Lady the clearest and soundest utterance I have yet heard on this miserable woman-versus-man questn.; surely the most tragic and anarchic that ever rose in any epoch"; etc.

48. —— A. L. s., 2 pp., 8vo. Pentonville, n. d. To J. Taylor. Regarding his work on Schiller. With portrait on India paper.

"I leave Town on Saturday . . . I wish very much, of course, to have that copy of Schiller complete in print before me, and some settlement about the publication of it prior to my departure"; etc.

49. **CARNOT (LAZARE).** "The Organizer of Victory." Autograph Poem, 6 pp., small 4to, complete, entitled: "Le Cercle Annuel ou les quatre Saisons," consisting of 25 verses.

50. **CATHERINE DE' MEDICI.** A. L. s., 2 pp., small folio. N. p., n. d.

To Jacques de Savoie, Duc de Némours. *"The King is sending you a gentleman of the Chamber to assist you and to know how are Madame his aunt and you . . . and to thank you for the affection which you have for him and for the good proposals you have made. . ."* Translation. (Jacques de Savoie (d. 1585) had saved the life of Charles IX at Meaux and had been of great service to King Henri II during his wars.)

EXCEEDINGLY SCARCE IN FULL AUTOGRAPH LETTERS.

51. **CHARLES EDWARD STUART,** the Young Pretender. A. L. s., "C. R." ½ p., 4to, with address and royal seal on fly-leaf. To Cantini (the Banker) at Rome, dated Florence 21 Decem. 1779, in French. Asking that the Brothers Duncan shall have rooms in his own Palace in Rome, but it must be kept secret that he has granted this favor, etc.

52. **CHERUBINI (MARIA LUIGI CARLO).** Eleven A. L. s., written in the years 1815-29 to the musician Sigismund Neukomm, who lived in Paris on terms of intimacy with the composer, Talleyrand, and others.

A FINE COLLECTION.

52A. **CLEMENS (SAMUEL L.).** A. L. s., 1 p., 4to. Elmira, June 27, 1870. To Mr. Bliss. Signed "Mark."

"Yes, the 'Reading the Innocents' is good—tip-top." Then follows comment on Mr. Langdon's condition of health.

53. —— A. L. s., 2 pp., 4to. Elmira, August 2, 1870. To Mr. Bliss. Signed "Mark."

A FINE LETTER REGARDING HIS PUBLISHING CONTRACTS.

"I never have had the slightest idea of publishing with anybody but you . . . You see you can't get it out of your head that I am a sort of rascal, but I ain't. I can stick to you just as long as you can stick to me, & give you odds"; etc.

54. —— A. L. s., "Mark," 2 pp., 4to. Elmira, Sept. 15, 1871. To Mr. Redpath. Referring to his proposed lecturing tour.

55. —— A. L. s., 1 p., 8vo. Elmira, July 1, 1895. To Dear Frank. Repaired. With portrait.

"I have been considering, & shall not close with the offer of $12,000 for 12 magazine articles until I have taken plenty of time to make up my mind"; etc.

56. —— A. L. s., 2 pp., 8vo. London, May 31, 1897. To Librarian of Congress. Application for renewal of copyright of "The Innocents Abroad."

57. —— A. L. s., 1 p., small 4to. York, Maine, Sept. 23, 1902. To Mr. Bliss. Asking him to *"keep a sharp lookout on the falling-in copyrights,"* and mentioning Mrs. Clemens' very serious illness. Signed *"Clemens."*

58. —— A. L. s., 1 p., 8vo. Ampersand, July 13, 1901. To Mr. Bliss. Referring to different editions of his works.

59. —— A. L. s., "Mark," 3 pp., 8vo. To Mr. Bliss. With portrait and Chapter XXXV from "Innocents Abroad," which the celebrated Guide "Far-away Moses" wanted, as Clemens had introduced him in that chapter.

60. **CLIVE (ROBERT).** Conqueror of India and Victor at Plassy. L. s., 1 p., 4to. On board the Yacht "Culpic," 2nd May, 1765. To John Spencer.

61. **COKE (SIR EDWARD).** Chief Justice, codified the Laws; Author of "Coke upon Littleton"; Bacon's Rival. D. s., "Edw. Coke" as Lord Chief Justice, with pendant seal and tab. Oblong folio, vellum, 1608, appointing a Justice for the County of Suffolk.

62. **COKE (SIR JOHN).** State Secretary under Charles I. A. L. s., 1 p., folio. [1638.] To Sir Robert Pye, asking for £350 for Secret Service.

COLERIDGE ON WORDSWORTH

63. **COLERIDGE (SAMUEL TAYLOR).** A. L. s., 2 pp., folio. Stowey, March 8, 1798. To Mr. Cottle, Bookseller, Bristol.

Gives an interesting criticism of Wordsworth. *"The giant Wordsworth —God love him! even when I speak in the terms of admiration due to his intellect I fear lest these terms should keep out of sight the amiableness of his manner. He has written near 1200 lines of blank verse superior, I hestitate not to aver, to anything in our language which any way resembles it."*

The Coleridge letter is written on the blank pages of one by his friend and financial backer, Thomas Poole, also to Mr. Cottle.

64. **CONRAD (JOSEPH).** A. L. s., 2 pp., oblong 8vo. Wye, April 9, 1919. To Eric Mackay. A fine chatty letter.

"The D. Mail pressing me for an article for their Peace No. I think I'll have to do it for them. I don't want to appear ungracious and I am well on with the end of it. So I can afford the time"; etc.

65. —— A. L. s., 2 pp., 12mo. Kent, 7th Oct. 1919. Partly on dramatic matters.

"I know you will like to hear that the first act of the G. A. is well advanced. I'll tell you all about this and other things when we meet"; etc.

66. —— A. L. s., 2 pp., 4to, with initials. Kent, April 13, 1920. To Eric Mackay.

"I have the text of three vols. ready here for Heinemann and shall despatch it to him to-morrow"; etc.

67. —— A. L. s., with postscript; also postscript, signed with initials. 4 pp., small 4to. Kent, no date. Refers to literary matters and his agreement with Tauchnitz. To Eric Mackay.

68. —— Typewritten Manuscript of "Author's Note" to "An Outcast of the Islands." Signed in two places, once with initials. 6 pp., 4to, with manuscript corrections in Conrad's hand.

69. **CRUIKSHANK (GEORGE).** A. L. s., 1⅓ pp., 8vo. March 31, 1854. To Alfred Crowquill. Asking him to come to see a picture.

70. —— A. L. s., 3 pp., 8vo. Dec. 4, 1869. To G. W. Reid. An interesting letter respecting the engraving "Disturbing the Congregation." With bookplate of Albert M. Cohn.

71. —— A. L. s., 3 pp., 8vo. N. p., December 18, 1871.

"My dear Friend John B. Gough—

"I am not surprised at the kind & brotherly feeling expressed & proved, by your letter of the 2nd. inst. but am indeed greatly surprised at this most unexpected, but extremely Kind proposal of a testimonial—

"I knew that my name was Known in America—but I had no idea that there existed in the 'United States' such a friendly feeling towards

the old artist—which fee'ing however I very highly estimate—If this kind favor should be conferred, I beg to suggest that it be as a Testimonial to GC—who has been working against strong drink—with Pencil —Pen & voice—for upwards of sixty years—being now in my 80th year—and working as hard as ever in the great & good cause of Total abstinence —and I am glad to tell you that those in this country who take strong drink, are beginning to think—and are going to try to stop drunkenness by altering the Licensing System—many of our worthy Bishops are now working in that direction—and I only wish they could hear some of your powerful arguments—and to point out to them the right road—''; etc.

72. —— A. L. s., 5 pp., 8vo. N. p., July 22, 1873. To John B. Gough. Inlaid.

''And now my dear Friend, sorry am I to trouble you with my own affairs—but you kindly promised to try & get some of American Teetotal Brothers to do something for me—and I have been most anxiously waiting in expectation of hearing from you upon the subject—and such is my state of mind at this moment, that if it be possible to let me know if anything has been done in this matter, by return of Post, it will indeed be a great favour—''; etc.

73. **DARWIN (CHARLES).** A. L. s., 8 pp., 8vo. [London], March 22, [1868]. To J. Jenner Weir. With envelope.

A long and extremely interesting letter anent the mating of Birds, their polygamous habits, etc., and the breeding of caterpillars.

''I did not at all know that certain birds could win the affections of the females more than other males, except in the case of the Peacock. Mr. Hewitt . . . states that in making hybrids the cock-pheasant would prefer certain hens first & strongly dislike others . . . I had utter'y forgotten the case of the Ruff, but now I remember having heard that it was polygamous''; etc.

74. **DESMOULINS (CAMILLE).** Autograph MS., signed at the top, on 3 closely written pages, folio, partly in columns. ''Note de Camille Desmoulins sur le rapport de St. Just,'' probably memoranda for the defence of his life, in which there are references to the proceedings at the Champ de Mars, July 17, 1791. To Marat, Danton, Robespierre, David.

''Ce David membre du Comité est le même David Brissotin enragé ennemi de Robespierre''; he affirms that Geoffroy had been thrown into prison to send him to the guillotine, and demands that he be heard; that Collot and Dubois who had made the Revolution odious at Lyons, had been heard to say *''puis qu'il vent me perdre, je le conduirai à la Guil'otine par tous les moyens possibles.''* He charges *''le scélérat Barrère''* with saying that within 4 days the heads of Danton, Desmoulins, Phillipeaux, etc., must fall, with other references to the Girondins, Feuillants, etc.

75. **DICKENS (CHARLES).** A. L. s., 2 pp., 8vo. Devonshire Terrace, Seventh October, 1845. To Miss Kelly. Regarding an appointment with her.

76. —— A. L. s., 1 p., 8vo. Tavistock House. Twelfth January, 1853. To Leigh Hunt. Refers to Hunt's opening up of Kensington.

''The papers, to be thoroughly effective in Household Words, shou'd not be longer than about five pages or five and a half.''

77. —— A. L. s., 2 pp., 8vo. 48 Doughty Street, no date. To E. T. Stanley. A pleasing letter of appreciation.

78. —— A. L. s., 3 pp., 8vo. Doughty Street, Nov. 14, no year. To W. C. Macready. With portrait.

A CHARMING LETTER, regarding an engraving which Tom Landseer, a brother of Edwin, desired Dickens to proffer to the Actor, "*submitting it to you as a little tribute from an unknown but ardent admirer of your genius which speaks to his heart although it does not find its way there through his ears*"; etc.

79. **DISRAELI (BENJAMIN).** A. L. s., with initial, 8 pp., 8vo. [Feb. 16], no year. To his sister. A chatty letter about people he has met, dinner engagements, etc.

80. **DONIZETTI (GAETANO).** Short A. L. s., 1 p., 12mo; also: A. s., of Franz Liszt, with sentiment. 2 pieces.

81. **DUMAS (ALEXANDRE, Père).** Autograph MS., signed, 3 pp., large folio. "Le Comte de Cavour," with corrections.

82. **EMERSON (R. W.).** A. L. s., 2 pp., 8vo. Concord, 6 June, 1853. To Henry W. Longfellow.

"*You are not to forget that Hawthorne and I are invited to dine with you*"; etc.

83. **ESTE (LEONORA d'—Tasso's Leonora).** Fine L. s., and subscribed. 1 full page, folio. 1575. Probably to her brother, the Duke of Ferrara. A fine letter, though the lower part is dust-stained.

84. **EUGENIE (EMPRESS).** A. L. s., 4 pp., 8vo, on mourning paper. 26 Novembre, 85. To a marquis, respecting the death of the King of Spain.

85. **FIELD (EUGENE).** Original Autograph Poem. "A Pastoral." A Dialogue Between Virgil and Tityrus. 42 lines neatly written in pencil. Folio. 1878.

It was Field's custom to make even his final drafts in pencil, the MSS. in ink being later copies made for friends. The present MS. is perfectly clean and unrubbed. The Poem is very clever, with an ingenious use of various classical metres.

Virgil

How sweet to sit at noontide's hour
Beneath the lilac tree
And watch the slowing budding flower
And Sing, O Spring, of thee.

Tityrus

In what manner of flowing verselets
Will then the poet breathe the song?

Virgil

In the Sardonic sulphuric gasmeter,
In the smooth Carbolic celtic diameter.

86. —— A. L. s., 1 p., 4to. Chicago, March the 5th, 1885. To Henry E. Dixey. Regarding Dixey's backing him in a new position in the East. There is, of course, a touch of Field's characteristic humor in the letter.

87. —— Autograph Manuscript Poem, "The Humane Lad." 4 stanzas of four lines each. Written on 1 p., 4to. Chicago, July, 1886.

"Why should a froward, naughty boy
The harmless little fly assail?
Or why his precious time employ
At pulling faithful Rover's tail?

"The little fly, however frail
Was made on Rover's hide to prey,
And faithful Rover's honest tail
Was made to brush the flies away."

88. —— A. L. s., 1 p., 8vo. October the 10th, 1887. To Mr. Freiberger. Congratulating him on his Poem.

89. **FITZGERALD (EDWARD).** A. L. s., "Edward Fitzgerald," 4 pp., 8vo. May 5, /74. To Thomas Constable, in violet ink, respecting the Constable crisis which he remembers, and a picture by Stothard in his possession, professing to be a view of Constable's house near Edinburgh, etc.

90. **FLOTOW (FRIEDRICH).** A. L. s., 2 pp., 8vo, May, 1863.

A FINE PIECE. On the third page, Flotow has a short Musical Album piece from the Larghetto of the Second of "Indra," which also bears his signature.

91. **FOX (W. J.).** L. s., 2 pp., 8vo. 3 Sussex Place, April 4, 1861. A friendly letter in regard to some correspondence which he is forwarding.

92. **FRANKLIN (BENJAMIN).** A. L. s., 1 p., 4to. Passy, August 17, 1782. To "My dear good Child." A fine friendly letter.

"I continue as hearty as at my Age could be expected, and as chearful [sic] *as ever you knew me . . . It is now a Quarter of a Century since our Friendship commenced, and tho' we lived much of the time together, it has never been interrupted by the smallest Misunderstanding or Coolness";* etc.

93. —— A. L. s., 3 pp., 4to. Passy, Sept. 7, 1783. To Mrs. Hewson.

AN IMPORTANT LETTER REFERRING TO THE PEACE TREATY, ETC.

"Our definitive Treaty of Peace, being now sign'd, I have indeed less to confine me here . . . With regard to the future Establishment of your Children . . . I am still of Opinion that America will afford you more Chances of doing it well than England.

"You say you are a little afraid that our Country is spoiled. Parts of it have indeed suffered by the War . . . but the Body of the Country has not been much hurt, and the Fertility of our Soil, with the Industry of our People, now that the Commerce of the World is open to us, will soon repair the Damages received, and introduce that Prosperity which we hope Providence intends for us, since it has so remarkably favour'd our Revolution."

94. —— L. s., 1½ pp., 4to. Philadelphia, March 6th, 1787. To Governor Sullivan, respecting a suit concerning the Brigantine Susanna.

"Nothing will be done here which can possibly be avoided that may have the smallest tendency to lessen the good understanding which ought

to be maintained among the States of the Union.'' Two margins strengthened.

95. **FREDERICK I.** Prince of Wales. A. L. s., 3 pp., 4to. St. James, March 3, 1737. To the Duke of Lorraine.

Congratulates him on the marriage of his sister and the birth of a daughter; wishes for himself a son the following year—*''pour me mettre de bonne humeur, il m'en faut un dans une année''*; and in 1738 George III was born.

96. **GARRICK (DAVID).** A. L. s., 3 pp., 4to. Feb. 24, 1766. To Sir Robert Wilmot. Appealing for the protection of his friend Mr. Love, who was experiencing difficulty in securing a License for his Play House at Richmond.

97. —— A. L. s., 3 pp., 4to. August the 19th, 1776.

''We have at last settled our Peregrinations . . . the Duke of Devonshire meeting me three weeks ago at Lord Spencer's at Wimbledon, desir'd me, in so affectionate manner to go to Chatsworth that I cou'd not resist him . . . after being there four or five days at most, we will be with you at Lichfield for some days . . . We intend this time, to be like Bobadil, not too popular, or generally visited—private is ye word''; etc.

98. —— A. L. s., 3 pp., 4to. Hampton, Sunday, 15th. To Mrs. Elizabeth Montagu.

''Had I been one of Seneca's friends I should have desir'd to be excus'd attending ye opening of his veins, notwithstanding the wonders they relate of his preaching from ye Bath . . . we have had an excel'ent day with ye Prince . . . an old friend of mine, Monsieur Grimm, a kind of German Frenchman (no bad mixture) attended him''; etc. IN FINE CONDITION.

99. **GOETHE (J. W. VON).** A. L. s., "Goethe." 1¼ pp., 4to, very closely written. Sept. 16, 1776. To Herr Merch, Darmstadt. With an appreciation of the Hereditary Prince, and caustic remarks about various well-known writers, etc. With addressed fly-leaf.

IN VERY FINE CONDITION.

100. —— A. L. s., 3 pp., 4to. Weimar, Oct. 21, 1790. In German.

A FINE LETTER. *''. . . Dresden has afforded me more enjoyment than I had expected and your being there much more than I had dared to anticipate. The remembrance of that beautiful and interesting town and of yourself can never be erased from my mind . . . I have forwarded a few epigrams, they resemble more Martial's than the superior Greek style''*; etc.

101. —— A. L. s., 1 p., small 4to. Weimar, Sept. 23, 1831. Instructions for his varnisher.

102. **GOUNOD (CHARLES FRANCOIS).** A. L. s., 1 p., 12mo. St. Cloud, Oct. 22, 1878.

103. —— Autograph Program, 2 pp., 4to, signed at the top, with various corrections, of music by Handel, Mozart, Bach, Palestrina, himself, and others.

104. **GRANT (U. S.).** A. L. s., 3 pp., 8vo. Executive Mansion, Washington, Nov. 14, 1876. To Mr. Corbin.

"My Message is not 'blocked out' nor scarcely thought of. So many other exciting matters pre-occupy my time and thoughts that I do not bother myself about the other. I shall trust to the inspiration of the moment for what I shall say. Will be brief, but to the point, if I can."

105. —— A. L. s., 2 pp., 4to. West Point, June 9th, 1871. To Dr. James G. Horne. On Santo Domingo questions.

"I agree with you as to the necessity, and moral obligation of giving to the people of Santo Domingo all the protection we can against revolutionists . . . except the promise to pay, which cannot be complied with, except by an appropriation of Congress"; etc.

106. **GREENAWAY (KATE).** A. L. s., in pencil, signed "Kate." 4 pp., 12mo. Coniston, n. d. To Mrs. Evans.

"Everything is confused. I never know day or date. I'm always looking at books or pictures. I am absorbed into a new world altogether . . . Mr. Ruskin wants me to stay; wants me to tell him things about Colour, and puts it in such a way I can't well leave"; etc.

107. **GRILLPARZER (FRANZ).** A. L. s., 1 p., 4to. Wien, September 1, 1827. With address. Confirmng an advance of 200 gulden from his publisher.

108. **HALEVY (JACQUES F.).** Autograph Musical Manuscript, signed, May 15, 1846. 1 p., small 4to, from the "Marche des mousquetaires."

109. **HARDY (THOMAS).** A. L. s., 2 pp., 8vo. Max Gate, Jan. 25, 1889. To Mr. Rideing. Regretting his engagements are such that he will not be able to avail himself "at present of the pages of a Review of such note."

110. —— A. L. s., 4 pp., 8vo. Max Gate, near Dorchester, August 15, 1889. To Mrs. Graham R. Tomson.

A FINE CHATTY LETTER, written after Mrs. Tomson had commented favorably on "The Woodlanders."

"What a happiness it would be for novelists if all their readers were so entirely en rapport with them. But that will not be till they can all write 'Bird-Brides' and when may we hope for it?" Etc.

111. **HARTE (BRET).** A. L. s., 1 p., 8vo. Glasgow, May 8, 1882. To Houghton, Mifflin and Co. Declining their offer of £20 for the American copyright of "Found at Blazing Star" and "The Twins of Table Mountain."

112. —— Original Autograph Manuscript, 2 pp., 8vo.

A short article, beginning: *"It having been generally conceded that the tourist who lays his hand on California, save in the way of kindness, is a wretch to whom it would be base flattery to apply the endearing epithet of villian* [sic], *the journalist will have no difficulty in answering the pleasant satire of Miss Calhoun's letters to the 'New York Tribune'"*; etc.

113. —— Autograph Manuscript on "Recent Life." 2 pp., 8vo. Written for the "Overland Monthly."

114. **HAYWARD (A.).** A. L. s., 3 pp., 8vo. St. James, April 16, 1861. To Thornton Hunt. Referring to an article in the Law Magazine on the prosecution of Leigh Hunt for an alleged libel in "The Examiner." Then follows the text of the article.

115. **HEINE (HEINRICH).** Autograph Manuscript of Two Poems, one inked across. 2 pp., 4to. In German.

116. —— Autograph Manuscript, 2 pp., folio. Portion of an article on Franz Liszt, with numerous corrections.

117. **HENRIETTA MARIA,** Queen of Charles I. A. L. s., 1 full page, small folio, with fly-leaf and seals (broken). St. Germain, ce 17 Octobre, 1645. Addressed to Mazarin, in French, concerning the exchange of an abbey, and thanking him for news respecting peace in Ireland. She will see the Queen (of France) directly she returns to Paris.

118. **HENRY VIII.** Doc. signed, "Henry R," with fine impression of the signet seal, 1 p., small oblong 4to, vellum. CALAIS, the 15th day of July, the 5th year of oure Reigne. Warrant to pay to Guy de Portinarius £ 58–13–4 for fourescore and eight gounes called hagbusshes, etc., with receipt for the same in margin.

119. **HIGGINSON (T. W.).** A. L. s., 2 pp., 8vo. Newport, Jan. 31, 1869. To E. C. Stedman. On literary matters.

120. —— Original Autograph Manuscript, signed with initials. "The Baby of the Regiment." 16 pp., 4to.

121. **HILL (ROWLAND).** A. L. s., 2 pp., 8vo. Hampstead. March 2, 1864. To Thornton Hunt, son of Leigh Hunt.

A Confidential Letter from the Inventor of the Penny Postage.

"Continued ill hea'th—the result of excessive labour for many years, has obliged me to resign my appointment at the Post Office."

122. **HOGARTH (WILLIAM).** Engraved receipt with grotesque heads, for subscription for 6 prints called "Marriage à la Mode." Signed "Wm. Hogarth," with seal, and filled in, in his autograph, "Received May 4th, 1743 of Mat. Lamb Esq."

123. **HOLMES (OLIVER WENDELL).** A. L. s., 1 p., 4to. Boston, Dec. 27, 1888. To Mr. Underwood. Written on his announcement sheet "that impaired eyesight" necessitates the "services of an assistant in writing." Hence, Autograph Letters of Dr. Holmes at this period are very scarce.

124. **HUNT (LEIGH).** A. L. s., 2 pp., 8vo. Hammersmith, Feb. 18, no year. To Walter Coulson.

Introducing his son Thornton, he writes: *"Be good enough to let him say a word to you, and ask a question, respecting the kindness which you did me a long while ago, and which for the first time, a'as! I have a speedy prospect, not indeed of being ab'e properly to acknowledge perhaps, a'l at once, yet assured'y at a few brief intervals"*; etc.

125. **IRVING (HENRY).** A. L. s., 1 p., 4to. Chicago, 12 Jan., 1885. Slight tears. "'Eugene Aram' and the 'Bells' are MS. Plays. I have only one prompt copy of each."

126. —— A. L. s., 2 pp., 12mo. Bond Street, July 5, 1889. To William Winter. Endorsed with William Winter's signature. Also included: Menu of Dinner to Irving by the Lotos Club, autographed by Irving; and 9 character portraits.

127. —— A. L. s., 1 p., 8vo. New York, Nov. 21, 1895. To John H. Johnston. Regretting that he cannot attend the Dinner of the Walt Whitman Fellowship.

128. **ISRAELS (JOSEF).** Great Dutch Artist. A. L. s., 1 p., 8vo. 1883, with envelope. To Henry Lannette, in French, asking for the return of his drawings and sketches.

129. **JAMES (HENRY).** A. L. s., 4 pp., 12mo. Piccadilly, Sept. 26th. [To Mess. Harper and Brother.] Sending them the agreement with regard to "Daisy Miller," and offering them "An International Episode" for $200.

130. **KEAN (EDMUND).** A. L. s., 3 pp., 4to, with franked address. Bute, March 12, 1828. To Mr. McCockindale, regarding the prospect of visiting Bute shortly on his return from France. . . . *"However if the world and my profession prevents my living there, it remains with myself the power of dying there & even that I look forward to with gratification."* The last leaf is slightly repaired in folds, and one word missing at seal hole, otherwise in good condition.

131. **KIPLING (RUDYARD).** A. L. s., 1 p., 8vo. Brattleboro, Vt., April 21, [1893]. [To Prof. Dowden on Irish affairs.]

Expressing a wish that he could help in the way desired, *"but these things do not come well unless they come by themselves . . . perhaps it would be better to get an Irishman who could feel the danger to his land . . . however I promise to send you anything that may come if you can use it, but from this distance it looks as though you needed drill a damned sight more than doggerel."*

132. —— 3 A. L. s., each 1 p., 12mo. Sussex, various dates, 1902 and 1905. To F. S. Mirrielies. Friendly notes.

133. **LAMB (CHARLES).** A. L. s., 2 pp., 8vo. [Sept. 10, 1825.] To T. Allsop.

"Your kindness pursues us everywhere. That £81. 4. 6 is a substantial proof. I think I never should have ask'd for it . . . we go on tolerably in this Deserted House. It is melancholy, but I could not have gone into a quite strange one"; etc.

134. —— A. L. s., 1 p., 12mo. No place or date. To Mr. Hone.

"I have not thank'd you for your Pamphlet but I assure you I approve of it in all parts, only that I would have seen my Calumniators at hell, before I would have told them I was a Xtian, tho' I am one, I think as much as you"; etc.

135. **LANDON (L. E.).** A. L. s., 1 p., 4to. Regretting the postponement of a party to Richmond. *"The Thames must be an unlucky River, I'll never use water colours to paint pleasures again."*

RARE AND CURIOUS.

136. **LANDOR (WALTER SAVAGE).** A. L. s., 3 pp., small 4to. No place or date.

137. **LANG (ANDREW).** A. L. s., 2 pp., 8vo. Kensington, Oct. 16, no year. To Mr. Holt. Mentions having finished his "History of Scotland," and that he could write regularly if he knew what subjects would suit American readers.

138. **LANNES (MARSHAL).** Duc de Montebello. A. L. s., "Lannes." 1 p., folio, with engraved Republican heading, Paris, 26 Fructidor, An VIII. To the Minister of War, recommending the services of Adjutant General Bartier, who had been his Chief of Staff on the 18th Brumaire.

Lannes is the most elusive of Napoleon's Marshals, and his A. L. s. are extremely rare.

139. **LE GALLIENNE (RICHARD).** Autograph Manuscript of "The Life Romantic," written on about 150 pages, with numerous corrections. In a cloth box.

140. **LEICESTER (ROBERT DUDLEY, Earl of).** Fine L. s., 1 p., large folio, with fly-leaf and address, to Sir Humfrey Ferrars, May, 1579, about the sale of timber in his Park. Handsomely bound in straight-grain morocco, lettered and with portrait.

141. **LEO XI (ALESSANDRO DE' MEDICI).** Doc. signed as Cardinal Archbp. of Florence. Large oblong folio, vellum, 1591, with contemporary memoranda respecting the Chapel of S. Salvestro in the Church of S. Leone at Florence.

142. **LEVER (CHARLES).** A. L. s., 6 pp., 8vo. Trieste, Oct. 20, 1867. To Mr. Burbridge. A very interesting letter mentioning "Bramleighs of Bishop's Folly," and the "O'Dowd" papers.

143. **LEWES (GEORGE HENRY).** A. L. s., 2 pp., 8vo. Regent's Park, 21 Oct. 1871. An interesting letter relating to George Eliot's writings.

"Curiously enough, before your letter came, I was going to mention Jubal . . . It is a pure myth and a myth of her own creation too, which few readers suspect . . . what a passage that is about Death! It was written under the shadow of a great grief, when our second boy in his 25th year passed away from us"; etc.

144. **LISZT (FRANZ).** A. L. s., 2 pp., 8vo. Eilsen, 18 Juin, 1851. To Charles Kaskel, with envelope. A fine letter mentioning Lohengrin and Tannhauser, also Chopin.

145. —— A. L. s., 4 pp., 8vo. [Weimar, March 12, 1859.] In French. Interesting letter regarding musical articles which had appeared in the Stuttgart Morgenblatt.

146. —— A. L. s., 4 pp., 8vo. Paris, [Feb. 18, 1866]. A fine long letter on musical matters.

147. —— A. L. s., 4 pp., 8vo. Villa d'Este, 17 Nov., 1869.

An interesting letter regarding his composition "Gaudeamus," and others of his works.

148. —— A. L. s., with initials, 3 pp., 8vo. Schillingsfurst (bei Ansbach), 8 Oktober, 1872. On musical matters.

149. —— A. L. s., 2 pp., 8vo. Weimar, Sept. 8, 1881. With envelope. To Otto Lehmann. Fine letter on musical matters.

150. —— A. L. s., 4 pp., small 4to. Munkainz, July 11, 1886.

"I intend to be present at the festival performances at Bayreuth, then to go to Kissingen for the baths"; etc.

151. —— Autograph MS., 16 pp., folio, with many additions and corrections, of several compositions, including "Winterlied" and "Sontagslied."

152. —— A. L. s., 2 pp., 8vo, with envelope. Okt. 22. Letter of thanks for congratulations.

153. **LOCKE (JOHN).** A. L. s., "J. L." In Latin and French. 1½ pp., 8vo. July 14, 1698. To Mons. Toinard, with fly-leaf and address.

Locke, of course, was the philosopher who constructed a curious Constitution for Carolina.

154. **LONGFELLOW (HENRY W.).** A. L. s., 3 pp., 4to. Cambridge, Feb. 24, 1842. To Samuel Ward. Mentions Dickens. On the third and fourth pages Charles Sumner has written a note also.

"I am exceedingly sorry that BOZ *disappointed the young ladies; and no doubt he was sorrier than they . . . I shall set about the Spanish Student immediately. Graham offers me $150 to let him publish it in his Magazine"*; etc.

155. —— A. L. s., 4 pp., 12mo. Cambridge, Sept. 26, 1860. A friendly letter to a fellow author on her poems.

156. **LOUIS XI.** Doc. signed, oblong folio, vellum, 14th Aug., 1473, granting the supplication of Nicholas Calfe, seigneur de Puysagny, native of England, man-at-arms of our bodyguard, to keep his goods and acquire property in France, as he intends to pass his life there.

IN VERY FINE CONDITION.

157. **LOUIS XVI.** Doc. signed, 2 pp., large folio, also signed by his Ministers Philippeaux, Turgot and others, Versailles, 20 février, 1776. Note of sums to be retained from taxes levied at Châlons. One margin slightly dust-stained.

158. **LOWELL (JAMES RUSSELL).** A. L. s., 3 pp., 12mo. Lowndes Square, 11th Oct. 1884. To George W. Smalley.

> *"I am glad I don't seem to have made a mess of it as I feared I might. But what a splash I have made with how small a stone! I can't help laughing for it never enters my head that I am speaking* URBI ET ORBI*"*; etc.

159. —— The Complete Original Manuscript in two parts of his Poem, "My Appledore Gallery." The first part, "August Afternoon," is written in double columns on two pages, folio, with a letter (signature cut out) from Lowell to his publisher.

> *"My dear Sir. Will that do you any good? If it will you are heartily welcome. I am afraid it will not look so well stiffened into print as when it had all the softening shades of the Author's voice and dim light of his Study"*; etc.

Part II is written in long lines on 3 folio sheets and entitled, "My Appledore Gallery." No. 2. "Sunset and Moonset. Aug. 1850."

> THIS IS ONE OF LOWELL'S FINEST SERIOUS POETICAL PIECES. Stedman, in his Autobiography, p. 206, says: *"Lowell sent me the first part of 'Pictures from Appledore' and one of a series of a projected poem—like so many of his projects . . ."*; etc.

160. **MAETERLINCK (MAURICE).** A. L. s., 3 pp., 8vo, in French. Paris, Oct. 28, 1898. Mentions Wordsworth.

161. —— A. L. s., 2 pp., small 4to. Alpes Maritimes, 21 Avril, 1911. In French. Regretting to have missed his correspondent by half an hour as he would have been happy to let him taste the perfumed juice of the vine which he owns in the country.

162. —— A. L. s., 2 pp., 8vo. No place, April 4. To Arthur Symons. In French.

163. —— A. L. s., 1 p., small 4to. Nice. [To Count Leo L. Tolstoi.] In French.

164. —— A. L. s., 2 pp., 8vo. In French. No place or date.

165. **MAHLER (GUSTAV).** A. L. s., 6 pp., 8vo. Hotel Savoy, N. Y., [Feb. 22, 1909]. On musical matters. A fine long letter. To Concertmaster Gutmann in Wien.

166. —— A. L. s., 5 pp., 8vo. Hotel Savoy, N. Y., [November, 1909]. To Concertmaster Gutmann in Wien. A fine letter on musical matters. Mentions the 8th Symphony.

167. —— A. L. s., 4 pp., 8vo. Wien, July 1910. On Concert and other musical matters.

168. **MAINTENON (MME. DE).** A. L. s., 3 full pp., 4to. St. Cyr, 27 Mars, 1716, with address, to the Archbishop of Rouen, in which she soliloquizes on action, doing one's allotted tasks with energy, repose being insupportable to some persons; the state of the Church; the way certain ancient houses speak of the Pope and the King before seculars; she also mentions the Regent and Cardinal de Rohan, Marshal Villeroy, political matters, etc. Seal-hole repaired.

169. **MARAT (JEAN PAUL).** Victim of Charlotte Corday. A. L. s., 1 p., 4to, signed *"Dr. Marat."* Dover, April 11th, 1776, in English, respecting an account which was owing. Laid down.

"Affairs of great concern call me for a while in the Continent. I shall return to London on the beginning of next October, at which time will take care of discharging my little bill"; etc.

170. **MARCIN (MARSHAL).** Famous Soldier Louis XIV period, took Barcelona. A. L. s., 6 full pp., 4to. Barcelonne le 2 Octobre, 1701. On Spanish affairs.

RARE.

171. **MARIE LOUISE, WIFE OF NAPOLEON BONAPARTE.** A. L. s., 1 p., small 4to. Gand, May 17th, 1810. To her Mother-in-law.

A FINE LETTER WRITTEN ABOUT ONE MONTH AFTER HER MARRIAGE TO THE EMPEROR. She speaks of her influence on Napoleon, and of her endeavors to keep him from overworking himself, which efforts, however, are of no avail when matters of state are concerned.

172. **MASSENA (MARSHAL).** L. s., ½ p., large folio. Nice, 4 Pluviose, An. 8. To Contre-Amiral Venée, asking for cartouches for the Army; the needs of the army are urgent, etc.

173. **MASSENET (JULES).** Autograph Dedication to Director Jahn for the admirable representation of "Werther" at the Imperial Opera House of Vienna, Feb. 16, 1892. Signed. 1 p., 4to.

174. **MATIGNON (MARSHAL).** A. L. s., 2 pp., 4to. To the Regent on his elevation to marshal's rank.

175. **MAZARIN (CARDINAL).** A. L. s., 1 p., folio. Parigi, 30 Geno. 1642. To a Cardinal, in Italian.

A MAGNIFICENT UNPUBLISHED COMPOSITION

176. **MENDELSSOHN-BARTHOLDY (FELIX).** COMPLETE AUTOGRAPH MUSICAL MANUSCRIPT, with autograph on the cover, and the date "April 17th" at the end. Sonata for B Clarinet and Piano. Folio, 17 full pages, bound in marbled boards.

This charming well-written MS., containing the three parts: Adagio, Andante, and Allegro Moderato, shows several small corrections, also one part pasted over, and has on the upper margin of the first page, the composer's well-known sign "L. e. v. G." After Dahms, Mendelssohn, page 139. This work was written by Mendelssohn when he was about 15 years of age, AND HAS NEVER BEEN PUBLISHED.

177. —— ORIGINAL AUTOGRAPH MUSICAL MANUSCRIPT, 3 pp., folio, closely written in Mendelssohn's beautiful musical hand.

A SPLENDID SPECIMEN of Fuga No. 1, to the "Præludium 1, Opus 35." 6 Præludes and Fugues for Piano. In E minor, with some corrections and interesting variations from the printed edition, for instance, in bars 18 and 19.

178. —— Manuscript Music, 18 bars, with words. Mounted.

179. —— A. L. s., 2 pp., 8vo. Leipzig, May 31, 1841. To Herr Graf. Fine friendly letter.

180. —— A. L. s., 1½ pp., large 4to, in English, with fly-leaf addressed to R. F. Elwin, Norwich; Leipsic, 27 Septembre, 1846, in which he hopes to be present at the next festival in two years' time. He finished "Elijah" two months ago, "*but if I live and am in good health* (he died Nov. 4, 1847) *I am almost sure that I would have something new . . . by that time.*" He would prefer "Elijah" to "St. Paul." He never fixes terms, etc. Slight tear in left margin.

181. **MEREDITH (GEORGE).** A. L. s., 4 pp., 8vo. Dorking, May 20, 1880. To Mr. Wyse. A fine chatty letter.

182. —— Autograph Manuscript, one page, 4to, only (a portion of a longer MS.).

183. **MESMER (F.).** "Animal Magnetism." A. L. s., 1 p., 4to, with fly-leaf addressed to Mme. Cardon. 10 Vendémiaire, An. 9. He intends to escape from the fatigues of this great city, and is leaving for Lyons for a fortnight, etc.

184. **MEYERBEER (GIACOMO).** ORIGINAL AUTOGRAPH MUSICAL ALBUM PIECE, with signature. 2 pp., oblong 4to. Damaged. Title: "Dass sie da gewesen." Words by Rueckert. Text beginning with the words "Wass der Ostwind Duefte."

This piece was written for the Album of his friend Karl Kaskel, Paris, March 3, 1837.

185. —— A. L. s., 1 p., 8vo. Berlin, Oct. 17, 1861.

186. —— A. L. s., 1 p., 8vo. Feb. 5, no year.

187. —— A. L. s., 1 p., 8vo. [Berlin, n. d.]

188. —— Meyerbeer and the Lyric Drama. An Unfinished Biographical Sketch by Charles Lewis Gruneison. THE ORIGINAL MANUSCRIPT, which has been bound up with the Autograph material mentioned below, in one volume, 4to, full olive levant morocco, line tooled, gilt edges, by Zaehnsdorf.

The Manuscript itself is written on about 65 small 4to sheets, which includes several of notes and rough drafts. There are also included:

7 A. L. s. of Meyerbeer; 4 of Minna Meyerbeer; L. s. of Lord Ranelagh; Contemporary newspapers and clippings on the death of Meyerbeer, etc.; THE WHOLE FORMING A MOST INTERESTING VOLUME.

189. **MILNES (RICHARD MONCKTON, Lord Houghton).** A. L. s., 2 pp., 8vo. House of Commons, April 18. [To Thornton Hunt.] Mentions Keats and Leigh Hunt.

190. **MOLITAR (GABRIEL J. J., Marshal of France).** A. L. s., 2 pp., 4to. Tomplaine, le 30 Juin, 1866. To M. Guizot. In French.

191. **MONTGOMERY (JAMES).** A. L. s., 1 p., 8vo. No year.

192. **MOORE (GEORGE).** A. L. s., 4 pp., 8vo. Dublin, May 30, [1917]. To Miss Palmer. Regarding Manuscripts, Letters and Books, which have gone astray. Mentions "The Brook Kerith."

SPLENDID MOZART MANUSCRIPT

193. **MOZART (WOLFGANG AMADEUS).** ORIGINAL AUTOGRAPH MUSICAL MANUSCRIPT, 2 pp., narrow oblong folio, on one sheet.

This precious piece consists of two compositions. I. A Comic Round "Difficile lectu mihi mars et Ionicu." 22 bars. II. Comic Round for four voices, referring to the Tenor Johan Nep. Peierl, "O du eselhafter Peierl."

Abont the origin of these Ronnds compare Cecilia, Vol. 1, March, 1824 and Jahn, Mozart, Vol. 3, page 337 and following. The Second Round is known in a slightly varied version, but instead of Peierl, it contains the name Martin. There is added, a Quartet by Peierl, and a portrait of Mozart.

194. **NAPOLEON AND HIS GENERALS.** A Collection of Autographs of Napoleon and his Generals. 26 Autograph Documents, Letters, etc., neatly bound in one volume, folio, full green levant morocco, deckle edges, by The French Binders.

THIS FINE AND IMPORTANT COLLECTION comprises:

Napoleon. L. s., "Buonaparte," the earliest and rarest of his signatures, executed when he was but 24 years of age.

Serurier. A. L. s.
Davin. D. s., on Légion d'Honneur paper.
Rampon. L. s.
Monriez. A. L. s.
Gilly. A. L. s.
Poret de Morvan. A. L. s.
Lapoype. A. L. s.
Gay-Vernon. A. L. s.
Massol. L. s.
Gilibert. A. L. s.
Gonvion. A. L. s.
Syas. L. s.
Tharreau. A. L. s.
Tarayre. L. s.
Raoul. A. L. s.
Thouvenot. L. s.
Girardon. L. s.
Souham. L. s.
and others.

Practically all the letters are written on official paper, and during the periods of the Napoleonic Wars.

195. —— Extrait d'une lettre particulière de Constantinople, 2 pp., folio, Février 4, 1801. WITH THREE LINES IN NAPOLEON'S AUTOGRAPH.

196. —— L. s., 1 p., 4to. Antibes, le 27 prairial, l'An 2. To Citoyen Bertier, giving military instructions relative to the siege of Toulon. Mounted.

THIS LETTER IS SIGNED "BUONAPARTE," THE EARLIEST AND RAREST FORM OF SIGNATURE.

197. —— Four lines in his autograph, signed "Bonaparte," at the foot of an A. L. s. of Gen. Dupont-Chaumont, dated Paris 18 nivose, An V. One page folio. The letter is directed "Au directoire exécutif."

General Chaumont demanded an examination as to his conduct and activity, and Bonaparte has written *"Recommandé au Directoire Exécutif. Cet Officier Général a servi sous ordres, avec zèle, dans l'Armée de l'Intérieur."*

198. —— L. s., "Bonaparte," 1 p., folio. Bilbeis (Egypt), 23 prairial, An. 7. To the Payeur Général, asking for 6000 francs for engineering work at Bilbeis. With engraved Republican heading.

199. —— D. s., 11 pp., folio. Château de la Malmaison, March 22, 1809. Signed 5 times by Napoleon; 4 times "N" and once "Napoleon" as Emperor.

200. —— L. s., 2 pp., 4to. Nov. 1, 1813. Signed "Napoleon." A little split in folds.

HISTORICALLY A MOST IMPORTANT LETTER TO HIS BROTHER JEROME, the King of Westphalia at the time of the battle near Hanau.

"Dans la position actuelle des affaires mon intention n'est pas que vous alliez à Paris, il faut rester sur le Rhin à proximité de votre Royaume, en vous établissant soit au château de Bruehl, soit dans toute autre maison de Campagne de Département de la Roer, de Rhin et Moselle . . . je suppose que vos gardes du corps Westpha'iens ne sont pas très surs, je n'en veux pas dans mes troupes"; etc.

201. —— Contemporary Manuscript of Napoleon's Farewell Address to the Old Guard. 1 p., 4to, unsigned.

202. **NELSON (LORD).** A. L. s., "Nelson & Bronte," with postscript. 3 pp., 4to. Amazon, Sept. 21, 1801. To Lady Emma Hamilton. Tear in last leaf. Refers to the illness of *"our dear little Parker,"* who may yet do well; Naval matters, etc.

203. —— A. L. s., "Nelson & Bronte," 2 pp., 4to. Victory, August 8, 1804. To John Falcon, thanking him for services to Lady Hamilton.

204. —— Autograph Letter, signature missing, 1 p., 4to. St. George, June 1st., with fly-leaf addressed to Lady Hamilton, describing his annoyance at the visit, against orders, of the Duke of Mecklenberg, with 100 men, women, and children, to his ship. *"He admired your picture most exceedingly but who does not, for where can your resemblance be, not in the world and many heavens"*; etc. He is leaving for Kioge; probably this letter dates from the Danish campaign.

205. —— Original Autograph draft of an A. L., 2 pp., 4to. On naval matters.

206. **NEWBOLT (SIR HENRY).** Autograph Manuscript Poem, "The Presentation," 3 stanzas of 7 lines each, written on 1 p., 4to.

207. **O'MEARA (BARRY EDWARD,** Surgeon to Napoleon at St. Helena). A. L. s., 1 p., 4to. Lyons Inn, Nov. 18, 1822, enclosing a few words in Napoleon's handwriting, in pencil, on a small slip of paper. This slip is included. 2 pieces.

208. **PACINI (GIOVANNI,** Italian composer). A. L. s., 22 maggio, 1851, in Italian, on musical matters; Donizetti (G.). A. L., 2 pp., large 4to, mentioning many composers, "L'Elisir d'Amore," etc.; A. L. s., "G." 3 pp., 8vo, 1843, re "Don Pasquale," etc.; A. L. s., "Gaetano," 3 pp., 8vo., re the same. 4 pieces.

209. **PALMERSTON (LORD).** A. L. s., 1 p., 8vo. May 15, 1862. To Thornton Hunt. Recommending that nothing be said at present about the Times article on the Mexican affairs.

210. **PARK (MUNGO).** Traveller; explored the Niger. A. L. s., 1¾ pp., 4to. Gosport, Jan. 25, 1805, just before his last voyage to Africa, arranging for his journey.

RARE.

211. **PATER (WALTER).** A. L. s., 1 p., small 8vo. Nov. 1, no year. To Oscar Wilde, asking him to dinner. Signed "*W. H. Pater.*"

212. —— A. L. s., 1 p., 12mo. No date. To Oscar Wilde. Looking forward to seeing him in his rooms.

213. —— 2 A. L. s. on cards, one signed with initials. To Arthur Symons, with envelopes.

214. **PEMBROKE (EARL OF).** Possibly the "Mr. W. H." of Shakespeare's Sonnets. D. s., also by Mandeville, H. Grandison, G. Carew, Baron of Clopton nr. Stratford (with Raleigh to the Azores, 1597, famous soldier and ruler in Ireland); also by Arthur Chichester (served against the Armada and in Drake's Expedition, 1595); Sir John Suckling, Sir Julius Cæsar and George Calvert, Lord Baltimore. 1 p., large folio, with seal, 30th Nov., 1624, re raising and transferring 200 men from Shropshire to Dover. Slightly repaired and backed.

215. **PLANCHE (J. R.).** A. L. s., 1 p., 8vo. College of Arms, Feb. 26, no year. To Thornton Hunt. Refers to Leigh Hunt.

216. **PONCHIELLI (A.).** Composer of "La Gioconda." A. L. s., 1 p., 8vo, 16 Guigno, 1848. Early and Rare letter respecting the Austrian occupation and disunion of Italy while a student at Milan.

217. **POPE (ALEXANDER).** A. L. s., 3 pp., 4to. Nov. 8, 1712. To John Caryll. Last leaf damaged. This letter explains some obscure hints as to the "Rape of the Lock." Accompanying it are three letters relating to this letter.

218. **PORBUS (FRANCOIS**, Portrait and Miniature Painter to Henri IV and Marie de' Medicis). D. s., "Porbus," oblong folio on vellum, acknowledging the receipt of 600 livres from the King's Treasurer, the last day of December, 1618.

VERY RARE AND FINE.

219. **RICHELIEU (CARDINAL DE)**. D. s., 1½ pp., large folio, June 15, 1633. Notarial document concerning some property in the Rue St. Honoré, Paris. Signed in full and fine.

220. **RILEY (JAMES W.)**. Typewritten Manuscript of Poem, "The Name of Old Glory." 4 pp., 4to. Signature at end, but inked through. The Title and four corrections are in Riley's hand.

221. —— Autograph Manuscript Sonnet, "Oscar McCulloch—Sepultnre—Dec. 12, '91." Signed in full. Written on an old envelope. With printed copy.

222. —— A. L. s., "Jamesie," 1 p., 8vo. Omaha, Nov. 21, 1892. To Madison Cawein. Regarding a book in press—*"Contents 101 poems of all kinds—scrambled."*

223. —— Programme of "An Evening with James Whitcomb Riley," March 28, 1893. With two lines and autograph of Riley.

224. —— Manuscript, in pencil, of a Poem of 13 lines, 1 p., small 4to, mounted. *"Ouch! how them roses soaks the air!"*

225. —— Manuscript of an Acrostic, "Saint Lockerbie." 1 p., small 4to.

226. **ROOSEVELT (THEODORE)**. Typewritten Letter, signed, with an insertion and corrections in Roosevelt's hand. 2 pp., 4to. Albany, Feb. 10, 1899. To Mr. A. R. Keller. On literary work.

227. —— Typewritten Letter, signed, 1 p., 4to. New York Office of the Kansas City Star, October 31, 1918. To Mr. A. R. Keller.

"I think the case is as strong against Henry Ford as I can put it. If I cannot convince the people by what I have said already, I cannot convince them by anything."

228. **ROSSETTI (DANTE GABRIEL)**. A. L. s., 4 pp., 8vo. Chelsea, April 28, 1871. To Mr. Miller.

A SPLENDID LONG LETTER. *"I am getting to a close at last with a big picture—subject from Dante—which has been my chief work since last July, & is a good big one—10 ft. by 7. I have shown it to no one—not even intimates"*; etc.

229. **ROSSETTI (W. M.)**. A. L. s., 3 pp., 8vo. Regent's Park, July 4, 1891. To Mr. Colles. Mentions Shelley and Dante Gabriel Rossetti.

230. **ROSSINI (GIOACHINI ANTONIO)**. A. L. s., 1 p., 4to, Venezia, Dec. 9, 1827.

231. **ROUGET DE LISLE.** A. L. s., 1 p., 4to. 3 8bre, 1818. To Mons. Didot, asking for an advance of money, etc.

232. **RUBINSTEIN (ANTON).** ORIGINAL AUTOGRAPH MUSICAL MANUSCRIPT, with Dedication and Signature "as a remembrance of your friend Anton Rubinstein. Henriettenburg, den 27 August, 1846." 3 pp., oblong 8vo, on lithographed and ornamented paper. The piece is entitled "Ausgleichung."

A charming Album piece written for the Album of a Viennese lady. With the words by H. Landesmann.

233. **RUPERT (PRINCE).** Gov. of the Hudson Bay Co. L. s., 1 p., folio. Whitehall, May 29, 1672, with address (endorsed by Pepys), to the Master of Trinity House, respecting the late burning of Ships in the Thames near St. Catharine's. Seal hole repaired.

234. **RUSKIN (JOHN).** A. L. s., 3 pp., 8vo. Lancashire, Jan. 16, 1878. To Miss Dora H. Thomas. Fine friendly letter.

235. —— A. L. s., 2 pp., 8vo. Lancashire, 27th March, 1887. To Miss Leith. On literary matters.

236. —— A. L. s., 1 p., 8vo. To Mr. Hunt.

"What two grand articles there are on Italy and on Oxford, the Mazzini bit so fine, and the delicious fun of the other."

237. **SACHEVERELL (DR. HENRY,** Famous Tory Clergyman). Certificate signed, oblong 8vo, 29th December, 1718, respecting Sir H. Bateman.

238. **SCHILLER (FREDERIC VON).** A. L. s., 2 pp., 8vo, "Schiller." Weimar, 9 Marz, '89, sending a request for certain books, including Gibbon's "Decline and Fall," explaining the delay in his History of the Revolt in the Netherlands, and stating that he has just been made a professor in Jena. In perfect condition.

WITH THE MANUSCRIPT OF AN UNPUBLISHED SONG

239. **SCHUBERT (FRANZ).** ORIGINAL AUTOGRAPH MUSICAL MANUSCRIPT, "Tiefes Leid" [Deep Suffering]. Poem by E. Schulze. 3 pp., oblong 4to, with a sketch of AN UNPUBLISHED SONG added: "O Quell was stromst du rasch und wild," 1 p.

A VERY IMPORTANT MANUSCRIPT. The second song has NOT BEEN PUBLISHED. IT IS VERY BEAUTIFUL.

240. —— ORIGINAL AUTOGRAPH MUSICAL MANUSCRIPT. "Aria. Andante con moto." 8 pp., oblong folio. Damaged.

A very interesting manuscript of the highest valne, being of the composer's earliest period, [1813], and the original of his composition of the Aria from "Damophonte" by Metastasio—"Misero pargoletto."

Pages 5 to 8 contain other variations of the singing voice in this Aria, and show interestingly the method of the young composer, who at that time was a pupil of Salieri.

241. —— Autograph signature pasted on a small 4to sheet.

242. **SCHUMANN (CLARA).** A. L. s., 2 pp., 8vo. Rotterdam, Jan. 22, 1855. On concert matters.

243. —— A. L. s., 3 pp., 8vo. Berlin, Oct. 11, 1857. Fine letter on concert matters.

244. —— A. L. s., with Postscript. 4 pp., 8vo. Dusseldorf, Nov. 9, 1859. Fine letter on concert and musical matters.

245. **SCHUMANN (ROBERT).** A. L. s., with initials "R. Sch." With Postscript, 3 pp., 8vo. Dresden, Nov. 28, 1849. On musical matters.

246. **SCOTT (SIR WALTER).** A. L. s., 1 p., 4to. Edinburgh, Jan. 26, no year. To Mrs. Walker. Friendly letter.

247. **SINCLAIR (MAY).** A. L. s., 2 pp., 12mo. Hampstead, April 21, no year. Referring to Beatrice Harraden and her latest book.

248. **SMITH (SAMUEL F.).** Autograph Manuscript of "America," signed. 2 pp., 8vo.

249. **SOULT (MARSHAL).** L. s., 1 p., folio. Koenigsberg, 23 Juin, 1807. To the Minister of War on military matters.

250. **SPONTINI (GASPARO).** Autograph copy of a composition [Romance, with dedication to Josephine Beauharnais, wife of Napoleon the First]. Folio, 3 pp., bound in half leather.

Spontini had dedicated this composition to Josephine in 1803, and accompanying the manuscript is an A. L. s., 1 p., 4to, dated May 10, 1830, from Spontini to Madame la Générale de Witsleben, regarding the importance of this copy.

251. **STEVENSON (ROBERT LOUIS).** Manuscript Poem, "Let Beauty Awake," 2 stanzas of 6 lines each, with seven other lines of another poem. 1 p., folio; also, a pencil draft of the same Poem.

252. —— Scraps of Verse, Quotations from Shakespeare, and Note from Blackwood's Magazine. 3 pieces.

253. **STONE (MARCUS,** Artist and illustrator of Dickens). A. L. s., 1 p., 8vo. Russell House, no date. Cannot make any engagements until he finishes his picture.

254. **STRAFFORD (THOMAS WENTWORTH, VISCT.).** D. s., "Wentworth," 1 p., oblong folio, with perfect impression of his heraldic seal, 21 Septr., 11th year of Charles I, as Lord Lieutenant of Yorkshire, appointing Sir E. Osburne his Deputy; Another D. s., "Wentworth," 2¾ pp., large folio, with two seals, to the same; a duplicate probably of Letters Patent appointing Sir E. Osburne Lieutenant of the County of Yorkshire, 15th Dec., 4th

year of Charles I, with details of his privileges and duties. Two extremely fine and rare documents fastened together.

255. **STRAUSS (JOHANN, JR.).** Original Autograph Orchestral score of the Overture and one Ensemble of the Musical Comedy "Prinz Methusalem," 1877. 8 pp., folio.

From the collection of Fritz Donebaur in Prague. 18 letters of Donebaur and relatives of Strauss are added.

256. —— Autographed Album piece of four bars of music, with signature and dedication. 8vo, 1 p., dated Wien, 1898.

257. **STRAUSS (JOHANN, SR.).** A. D. s., 1 p., 4to. [signature inked out]. Manuscript of a Concert Program for Dec. 3, 1835. "Johann Strauss Compositeur und Musik Direktor aus Wien." Pasted on the second leaf is a portion of an A. L. s. of C. Semiller.

258. **SWINBURNE (A. C.).** A. L. s., 6 pp., 8vo. Holmwood, Dec. 26, [1866.] A long letter regarding the illegal sale of his books. Mentions Payne, Moxon, and Hurd and Houghton.

259. —— A. L. s., 3 pp., 8vo. Holmwood, June 17, [1876.] Recipient's name erased. Regarding a dinner engagement. He will not be his own master for a week.

260. **SYDNEY (ALGERNON).** D. s., (also by Sir Harry Vane, the younger, and others). 1 p., folio. 25th March, 1652. To the Admiralty, ordering 12 ships to be manned with 1500 men for 6 or 8 months, to be taken from those now riding in the River Thames, to be used for convoys, etc.

261. **SYMONDS (J. A.).** A. L. s., 4 pp., 4to. Davos, March 7, 1878. To Oscar Wilde. A long and interesting letter, written to Wilde at the beginning of his career, and referring to a Sonnet by him, which Symonds criticises in a friendly way. On the two inside pages is a Manuscript Poem by Symonds, "At Diocles' Tomb."

262. **TARKINGTON (BOOTH).** A. L. s., 2 pp., small 4to. Indianapolis, Dec. 18, 1899. Refers to his "Gentleman from Indiana."

263. **TENNYSON (ALFRED).** A. L. s., 3 pp., 8vo. Ambleside, [Sept. 6, 1850.] To Ludovic Colquhoun. With envelope. Regretting that he must put off his trip to Edinburgh for the present.

264. **THACKERAY (W. M.).** A. L. s., 2 pp., 8vo, Kensington, October 27, 1847. To Miss Thomson.

A curious letter respecting his wish to meet a Miss Byerley. "*How could I see her? I don't mean to make any hints but if I could find an opportunity of seeing Miss B. at a friend's house, I might ascertain whether I should think I should like her; and if I did; and if Miss B.*

were willing; and if, etc., I might gently convey to her those proposals wh. might or might not be accepted. Nothing I am sure can be more guarded than this language, but with the muffins of to-morrow I will be more confidential"; etc.

265. —— A. L. s., 4 pp., 8vo. Kensington [May, 1853]. Refers to his visit to America. Written just after his return to England.

"It is a whole fortnight since I saw 2nd Avenue . . . and do you know, I haven't the heart to move my watch from New York time? I pulled it out last night and showed it to the people at the ball, and said There that's the real time—they said Isn't this a beautiful ball and says I—Pish—this is nothing—go to New York if you want to see what a ball is . . . as if there could be any balls after New York"; etc.

266. **VERDI (GIUSEPPE).** A. L. s., 2 pp., 8vo. Feb. 18, 1856. A fine musical letter.

267. **VERLAINE (PAUL).** A. L. s., 1 p., 8vo. In French. Friendly letter.

268. **VIGNY (ALFRED DE).** A. L. s., 3 pp., 8vo. 11 Avril, 1855. With translation.

"God wills that you have good news of your brave English of the Crimea who suffer so heroically alongside ours and of whom I cannot think without grief and admiration"; etc.

269. **VOLTAIRE (F. M. A.).** A. L. s., 2 pp., 4to, à Lunéville, ce 21 Septbre. 1748, with seal and address, to Mons. George Conrad Walthers, Dresde, his publisher in Germany, begging him not to spoil the edition by being in too great a hurry; three months more or less won't make any difference; that it should be a good book prepared with extreme care, etc.

270. **WAGNER (RICHARD).** ORIGINAL AUTOGRAPH MUSICAL SKETCHES, written in Riga, 1837-9. 2 pp., folio, closely written.

A FINE AND CHARACTERISTIC MANUSCRIPT. The first page contains a transcription of the Chorus of the Hunters in Weber's "Euryanthe," for ten horns in E sharp and two in B basso, with the addition of the names of the different musicians in the Riga orchestra.

The second page contains a transcription of the Harp accompaniment of the "Aria of Grace" of Robert the Devil, for string orchestra, for the use of the Riga theatre. Also, sketch for the Chorus in "Rienzi," Finale of the First Act.

271. —— ORIGINAL MUSICAL MANUSCRIPT, 2 pp., folio. "Song of the Sailors" in "The Flying Dutchman." 3rd Act. Fragment.

This is a Piano sketch of the Chorus, with only the upper voice notes. It is very interesting on account of its variations. The balance contains divers sketches for "The Flying Dutchman."

272. —— ORIGINAL MUSICAL MANUSCRIPT, 1 p., oblong 4to, from "The Gotterdammerung." Short fragment (damaged) of the orchestral score of the final song of Brunhilda, "Rest, Rest, O God." With many corrections. The date, Nov. 7, 1874, written in by another hand.

273. —— A. L. s., 4 pp., 8vo. Luzern, Nov. 18, 1867. An interesting letter to his friend [Dutlipp] with interesting and intimate remarks of King Ludwig II of Bavaria.

274. —— A. L. s., 4 pp., 8vo. Luzern, Nov. 30, 1867. To his friend [Dutlipp.] On the discord in the Münchener Hoftheater. An important letter.

275. —— A. L. s., 1 p., 8vo. Bayreuth, April 2, 1877.

276. —— A. L. s., 1 p., 8vo. Sonnabend Nachmittag. In German. Expressing his delight at the request of His Imperial Highness, and that he will call the next day.

277. —— A. L. s., 2 pp., 8vo. Bayreuth, March 30, 1881. On the performance of the Nibelungen-Ring at Coln, and other matters.

278. **WALLER (SIR WILLIAM).** Cromwell's General. A. L. s., 1 p., 8vo. No year. To "Noble Lord," his opponent after a battle; a most curious and interesting note, beginning: *"God's blessing be on yr heart you are the jolliest neighbour ever I met with. I wish for nothing more, than an opportunity to let you know I would not be behind in this kind of courtesy"*; etc. He asks that an equal number of prisoners may be released on each side. Slightly damaged and repaired.

AN IMPORTANT LETTER FROM GEORGE WASHINGTON

278A. **WASHINGTON (GEORGE).** A. L. s., 3 pp., folio. Mount Vernon, 22d Aug., 1785. To the Hon. William Grayson. Worn in folds, and a few letters affected.

AN IMPORTANT LETTER WRITTEN TO THE PROMINENT SENATOR FROM VIRGINIA while Washington was on a tour to examine and form a plan for opening and extending the Navigation of the Potomac River.

"Your favor of the 25th came to this place, with the letters brought by the son of Mr. Adams from France . . . Apropos, did you hear him say anything of hounds, which the Marquis de Lafayette has written to me were in his care? . . .

"I thank you for the several articles of intelligence contained in your letter, and for the propositions respecting a Coinage of gold, silver, and copper, a measure which, in my judgment, is become indispensably necessary. Mr. Jefferson's ideas upon this subject are plain and simple"; etc.

This plan was subsequently carried into effect, Mr. Jefferson taking the dollar as a unit, and then dividing it decimally for the other denominations. He wrote a memoir on the subject for the consideration of Congress. The letter is reprinted in Sparks' "Writings of Washington," with notes.

279. **WASHINGTON (GEORGE).** A. L. s., 1 p., folio. Mount Vernon, August 17, 1799. To Philip Bush. Repaired. A nice specimen asking Mr. Bush to forward a letter to Robert Lewis, *"who manages my business in the County of Frederick."* With portrait.

280. **WATSON (WILLIAM).** Autograph Sonnet, 1 p., 4to.

"And thou art pass'd away into the mist,
Among pa'e ghosts of buried hopes that were"; etc.

281. —— Autograph Manuscript Poem, signed, "Three Flowers." 1 p., 4to. Dated Nov. 20, 1879.

282. **WATT (JAMES**, Inventor of the Steam Engine). A. L. s., 1 p., 8vo. April 25, no year. To Rev. Mr. Corrie, respecting an invitation.

AN INTERESTING DISCOVERY

283. **WEBER (CARL MARIA VON).** ORIGINAL MUSICAL MANUSCRIPT, 2 full pages, oblong folio.

Contains: I. Bach, Echo und Kuss. Song by Frederick King, composed at Hosterwitz, July 30, 1818. Opus 71, No. 2.

II. Triolet. By Karl Foerster. Opus 71, No. 1.

III. Song of the Hussars. By Adalbert vom Thale. Composed Dresden, August 28, 1821. Opus 68, No. 6. After Ghans.

This piece is certified by the wife of the composer. Its appearance is an interesting discovery.

284. **WHISTLER (J. A. McNEILL).** A. L. s., 3 pp., 8vo. Old Chelsea, no date, but c. 1863. To Frederick Sandys, the artist.

A very fine letter. It refers to a "stunning dinner" which he is unable to attend, mentions that he is "cleaned out," and then goes on to deal with Art matters and complains of his treatment by the Academy, one of his pictures being refused, and one put on the floor.

"Your 'Vivien' is splendid in tone and color, especially the head—of course it is badly hung. One of my pictures refused, and one put on the floor. You will perhaps be pleased to hear that the 'White Girl' is a real success in Paris, and already I have had a letter to know if it may be possessed for gold"; etc.

The "White Girl" was recently sold by auction in London for £2,100.

285. —— A. L. s., 4 pp., 12mo. Paris, August 17 [1894]. To Thomas Way.

A most interesting letter referring to his drawings and experiments in printing. Mentions the "Rue Furstenburg," and that he is much occupied with his lithographs.

286. —— A. L. s., 1 p., 8vo. No place or date. To Miss Roche. Letter of congratulations, and he will be pleased to see her and Mr. Dickens on the following Sunday.

287. —— A. L. s., "Butterfly," 1 p., 8vo, oblong. To "My dear Salesman," respecting Hatton's misdeeds.

"Quote the enclosed (from the World's Paris correspondent) in its entirety, and make some pretty comments upon it. I sent you also Edmund's account of the meeting in Suffolk Street [The British Artists] *you might make something nice out of it."*

288. —— A. L. s., 3 pp., 12mo. Chelsea Embankment, no date. A fine letter regarding the Whistler-Ruskin controversy. Signed also with the Butterfly.

"My dear Doctor, you ought to have been here at the fight. I said to your sister that together you and I could whip the world I believed!

"Now go at ONCE *this very day to Chatto & Windus . . . and ask for several copies of Whistler's pamphlet and you are not to give them away! but to make everybody else get them also at Chatto's . . . You remember that I shoved Seymour Haden on ten years, well I rather fancy this will let old Ruskin down to the end of his Almanack with a run!"*

289. **WHITMAN (WALT).** A. L. s., 1 p., 4to. Camden, March 7, 1889. To J. H. and Alma Johnston. With address portion of envelope.

Asking Johnston to buy a watch for him which will stand "hard R. R. labors and knocks." Speaks of Dr. Bucke being with him on his "meter invention, practical starting, etc."

290. **WINTER (WILLIAM).** A. L. s., 1 p., 8vo. Home, April 1, 1900. To James C. Young. Speaks in no complimentary terms of Elbert Hubbard.

291. **WILDE (OSCAR).** A. L. s., 4 pp., 4to. Merrion Square, [c. July, 1877.] A splendid letter giving instructions about the setting-up of a Sonnet. Mentions Shelley, Keats and Shakespeare.

292. —— A. L. s., "Oscar," 4 pp., 8vo. Babbiecombe, no date. To "My dear Richard." A fine letter referring to "Salomé."

"You have got into the secret chamber of the house in which Salomé was fashioned, and I rejoice to think that to you has my secret been revealed"; etc.

Evidently written to Richard Le Gallienne in recognition of his review of "Salomé."

293. —— Manuscript Notes written by Wilde on "America." 1 p., 4to. *"No poverty. No rags: comfortably, though not elegantly dressed. Very few patent leather boots, but no boots with holes in them"*; and others of such character.

294. —— A. L. s., "Oscar," 1 p., small 4to. Chelsea, no date. To Richard Le Gallienne. On the opposite sheet is a Poem in pencil, in the hand of Le Gallienne, underneath which he has written "copied from 'Punch'," and signed.

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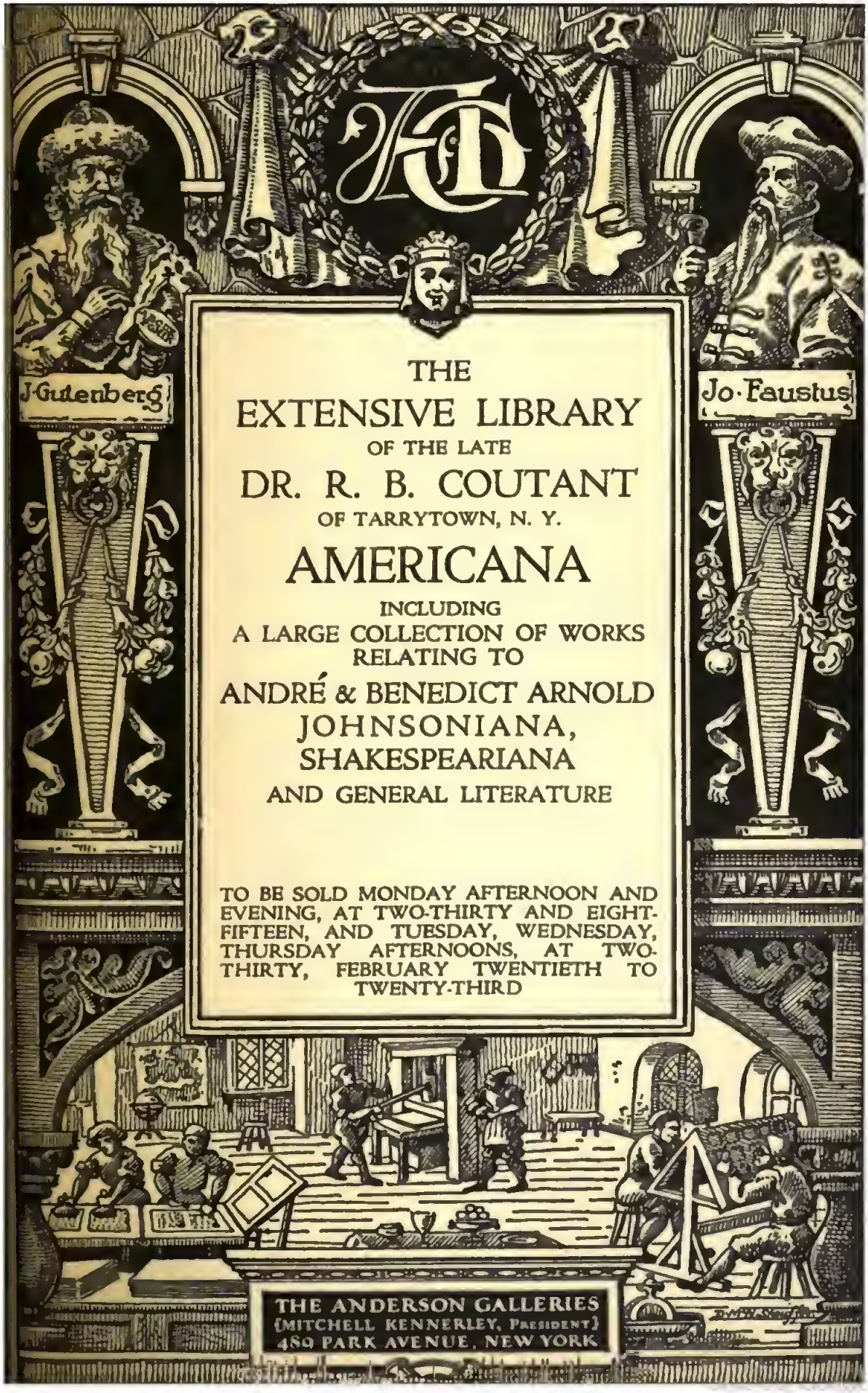

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ONE OF 250 COPIES ON LARGE PAPER. Laid in, a photograph of the Monument to André; photographs of Cyrus W. Field, who erected the monument, and Dean Stanley; an A. L. s. from Dean Stanley to Cyrus W. Field. There is also included THE ORIGINAL DRAFT OF THE INSCRIPTION UPON THE MONUMENT IN THE HANDWRITING OF DEAN STANLEY.

In 1879 Dean Stanley was the guest of Cyrus W. Field, and suggested to the latter the erection of the monument. Apparently, Mr. Field requested the former to compose the inscription.

2. —— Battle of Pell's Point, Pelham. *Map and illustrations.* 4to. New York, 1901

LARGE PAPER COPY OF THE FIRST EDITION. Included with this is also a small paper copy. Together 2 vols. Only 20 copies were issued on Large Paper.

3. **ACORN (THE).** An Illustrated Quarterly Magazine devoted to Literature and Art. *Illustrations by Frank Brangwyn, H. G. Webb, and others.* Vols. 1 and 2. 2 vols., small 4to, boards, uncut. Philadelphia, 1905-6

Contains contributions by W. B. Yeats, G. K. Chesterton, Netta Syrett, and others.

4. [**ADDISON (JOSEPH).**] Cato Examin'd: or, Animadversions on the Fable or Plot, Manners, Sentiments, and Diction of the New Tragedy of Cato. Small 4to, full maroon morocco, gilt edges, by Zaehnsdorf. London: Printed for John Pemberton, 1713

FIRST EDITION. Scarce. Dedicated to Joseph Addison, and "Necessary for the perusal of not only the readers of Cato, but of all other Tragedies."

5. —— Works. *Brilliant portrait by Vertue after Kneller, and vignettes by Vander Gucht.* 4to, contemporary polished calf, gilt backs (hinges cracked). London: Jacob Tonson, 1721

FIRST COLLECTED EDITION. Bookplates and autograph (on titles) of John Field.

6. **ADDRESS AND RECOMMENDATIONS** to the States by the United States in Congress assembled. 8vo, half maroon morocco (a little stained).

Philadelphia: Printed by David C. Claypoole, 1783

FIRST EDITION. Scarce. Relates principally to the Public Debt.

7. **ADE (GEORGE).** People you Know. *Illustrated.* 16mo.

New York, 1903

FIRST EDITION. Laid in is an A. L. s. of the author, 1 p., 4to, to Mr. Wilstach on literary matters.

8. **AESOP.** The Fables of Æsop, Paraphras'd in Verse: Adorned with Sculpture and illustrated with Annotations. *Illustrated with a large number of plates, mostly by Hollar.* Folio, old calf (rebacked, and covers repaired). London, 1665

FIRST FOLIO EDITION, with brilliant impressions of the plates.

9. —— Fables of Æsop and other Eminent Mythologists: With Morals and Reflexions. *Brilliant portrait of Sir Roger L'Estrange, by White, and plate.* Folio, old panelled calf, rebacked.

London: Printed for R. Sare, etc., 1704

Fourth Edition, corrected and amended. Bookplate of William D. Oliver.

10. **AKENSIDE (MARK).** Poems. *Fine mezzotint portrait by Fisher.* 4to, original calf, rebacked.

London: W. Bowyer and J. Nichols, 1772

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11. —— Another copy. 8vo, calf. London, 1772

Lowndes makes no mention of this octavo edition, published the same year and by the same printers as the foregoing copy.

12. **AKERS (ELIZABETH).** The Silver Bridge and other Poems, Boston, 1886; American Sonnets. Selected, with an Introduction, by William Sharp, London, n. d.; Poems. By Matthew Arnold. N. Y., 1884; and others. 8 vols., 12mo.

13. **ALCOTT (A. BRONSON).** Sonnets and Canzonets. *With portraits of those to whom the Sonnets were addressed.* 12mo.

Boston, 1882

FIRST EDITION. One of 50 copies with autograph of the author, and the portraits. Inserted is a list of persons to whom the sonnets were addressed, also Autograph Letters from W. H. Furness, J. G. Rosengarten, and F. B. Sanborn.

14. **ALDINE PRESS.** Lactantius. Operæ Tertulliani Liber Apologeticus. Thick small 8vo, old calf (wormed on back).

Venetiis: Aldus, 1535

VERY SCARCE. Renouard says of this edition: "Très bonne édition, bien supérieure à celle de 1515." It is the best and rarest Aldine Edition.

15. **ALDIS (HARRY G.).** A List of Books printed in Scotland before 1700 . . . with brief Notes on the Printers and Stationers. 4to, boards. Edinburgh Bibliographical Society, 1904

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16. **ALDRICH (THOMAS BAILEY).** Works. With a life of the author by Ferris Greenslet. *Portraits on India paper.* 10 vols., 8vo, boards, white cloth backs, uncut.
Cambridge: Riverside Press, 1907-8

LARGE PAPER EDITION. Fine copy.

17. —— Wyndham Towers, Boston, 1890; Unguarded Gates. FIRST EDITION, Boston, 1895; Friar Jerome's Beautiful Book. Large Paper Copy, Boston, 1896. AUTOGRAPHED BY THE AUTHOR; A Sea Turn and other Matters. FIRST EDITION. Boston, 1902. 4 vols., 12mo, cloth and vellum. Boston, v.d.

18. **ALEXANDER (SIR WILLIAM, Earl of Stirling).** Recreations with the Muses. *Title within elaborate woodcut border, and brilliant portrait.* Folio, full sprinkled calf, gilt ornamentation, gilt edges. London: Printed by Thomas Harper, 1637

FIRST EDITION. EXTREMELY RARE. "Dooms-Day" begins the Second Part, with a separate title.

19. **ALLEN (FRANCIS H.).** Bibliography of Henry David Thoreau. *Portrait and facsimile.* 8vo. Boston, 1908

One of 530 copies.

20. **ALLEN (PAUL).** History of the American Revolution. 2 vols., 8vo, calf (hinges cracked, some foxings, and name erased from one title). Baltimore, 1822

21. **ALLIBONE (S. AUSTIN).** A Critical Dictionary of English Literature and British and American Authors. 3 vols.; Supplement. 2 vols. Together 5 vols., royal 8vo, half morocco.
Philadelphia, 1900

22. **ALLYN (CHARLES).** Battle of Groton Heights, New London, 1882; Old South Leaflets. Vols. 1 to 4, Boston, n.d.; Library of American History, 2 vols., Washington, n.d.; and others. 11 vols., 8vo and 12mo, cloth and wrappers.

23. **ALMACK (EDWARD).** A Bibliography of The King's Book, or Eikon Basilike. *Facsimiles.* 4to. London, 1896

One of 150 copies on Large Paper. Photogravure portrait of Charles I, after Van Dyck, laid in. With bookplate of E. L. Mawdesley.

24. **ALMANAC.** Rivington's Gentleman and Lady's Pocket Almanack for the Year 1774. By Copernicus, Philo. 18mo, original parchment wrappers, with flap (ink blots on title and one leaf).
New York: James Rivington, n. d.

VERY SCARCE. Evans and Sabin merely cite the title WITHOUT LOCATING A SINGLE COPY, and no copy appears to have occurred in many years.

IMPORTANT AND RARE PUBLICATION RELATING TO AMERICA

25. **ALMON (JOHN).** THE REMEMBRANCER, or Impartial Repository of Public Events. 1775-82; also the Prior Documents,

1764-75. *Illustrated.* In all 14 vols., 8vo, half red morocco, gilt backs, canary edges. London, 1775-82

RARE. So long a set of this work is seldom found. *Illustrated with numerous maps and plans, including a fine engraved portrait of Benjamin Franklin, and a map of Boston.* Covers the entire period of the American Revolution. Every authentic paper relative to that war, whether published in England or America, by the British Ministry or the American Congress, is carefully inserted. AN EXTREMELY IMPORTANT PUBLICATION.

26. **AMERICA HERALDICA.** A Compilation of Coats of Arms, Crests, and Mottoes of Prominent American Families settled in this country before 1800. Edited by E. de V. Vermont. *Numerous heraldic plates in color and black and white.* 4to, half morocco, uncut. New York, n. d.

Laid in is a MS. Historical and Genealogical Account of the family "Coustant," with a pen and ink drawing of the Coat of Arms. There is also laid in an invitation on vellum, from the General Society of the Cincinnati to Dr. R. B. Coutant, to attend the Centennial Anniversary Services, commemorating the Death of Gen. George Washington.

27. **AMERICAN ANCESTRY.** Giving the Name and Descent in the Male Line, of Americans Whose Ancestors Settled in the United States previous to the Declaration of Independence. A. D. 1776. 10 vols., 8vo, original red boards, one vol. red roan, red edges. Albany: Joel Munsell's Sons, 1887-95

28. **AMERICAN AUTHORS.** Astræa (Holmes), Boston, 1850; The Longfellow Collectors' Hand-book (Chew), N. Y., 1885; The Divine Tragedy (Longfellow), 1871; The Hanging of the Crane (Longfellow), 1894; The Vision of Sir Launfal (Lowell), 1894; Fireside Travels (Lowell), 1864; Last Poems (Lowell), 1895. MAINLY FIRST EDITIONS. 7 vols., 12mo, various bindings.

29. **AMERICAN BOOK-PRICES CURRENT.** 1901-18. 18 vols., 8vo. New York, 1901-18

30. —— The same. Auction Prices of Books. 1886-1904. 4 vols., royal 8vo, buckram. New York, 1905

31. **AMERICAN HISTORY.** History of the American Revolution (Blake), N. Y., 1847; Anecdotes of the American Revolution, N. Y., 1844; Naval Actions of the War of 1812 (Barnes); and others. 9 vols., various sizes and bindings.

32. **AMERICAN MEN OF LETTERS.** *Portraits.* 9 vols., 12mo. Boston, v. d.

Comprising: Benj. Franklin; Margaret Fuller; J. F. Cooper; Irving; Noah Webster; Willis; Thoreau; George Ripley, and Edgar Allan Poe.

33. **AMERICAN NOTES AND QUERIES.** Vol. 1, Nos. 1-4. In one vol., 8vo, half brown morocco, original wrappers and advertisements bound in. Philadelphia, 1857

34. **AMERICAN REGISTER (THE),** or, Summary Review of History, Politics, and Literature. Vols. 1 and 2, 8vo, original boards, uncut (one cover loose). Philadelphia, 1817

35. **AMERICAN REVOLUTION.** Allegemeines historisches Taschenbuch oder abriss der merkwurdigsten neuen Welt-begebenheiten enthaltend fur 1784 die Geschichte der Revolution von Nord-America von M. C. Sprengel. *Frontispiece and 17 plates finely engraved by Berger, after Chodowiecki, and a folding map beautifully colored.* 18mo, contemporary half calf.

Berlin [1784]

A GOOD COPY OF THIS RARE WORK. The plates represent the burning of the Stamp Act; Destruction of the Tea in Boston Harbor; Battles of Lexington and Bunker Hill; Declaration of Independence; Surrender of Burgoyne; Capture of Major André, etc., a plate with portraits of Washington, Gen. Gates, Franklin, Laurens and Paul Jones; Flags of the 13 States and TWO PLATES OF THE COSTUMES OF AMERICAN SOLDIERS, THESE LAST THREE FINELY COLORED. ONE OF THE FEW INLAID BINDINGS BY MATTHEWS.

36. —— General Sir William Howe's Orderly Book at Charleston, Boston and Halifax, June 17, 1775 to 26 May, 1776. With an Historical Introduction by Edward Everett Hale. The whole Collected and Edited by Benjamin Stevens. 8vo. London, 1792

Scarce.

37. —— Historical Anecdotes, Civil and Military: in a Series of Letters, written from America, in the Years 1777 and 1778, to different Persons in England; containing Observations on the General Management of the War, and on the Conduct of our Principal Commanders in the Revolted Colonies, during that Period. 8vo, sewn. London, 1779

VERY RARE. A series of letters written by a Loyalist, who strongly shows his aversion to the patriots and their cause.

38. —— Orderly Book of Lieut. Gen. John Burgoyne. (One of 100 copies.) Albany, 1860; Proceedings of a General Court Martial for the trial of Major General Arnold. (One of 100 copies.) New York: Privately printed, 1865. 2 vols., small 4to and 8vo, sewn.

39. **AMERICAN STATESMEN SERIES.** Edited by John T. Morse, Jr. Complete set. 41 vols., 12mo.

Boston: Houghton, Mifflin, v. d.

The Standard Library Edition. Choice Set in clean state.

40. **AMERICAN YEAR BOOK.** A Record of Events and Progress. 1910-19. 10 vols., 8vo. New York: Appleton, 1911-20

41. **AMES (JOSEPH).** Typographical Antiquities: Being an Historical Account of Printing in England, with some Memories of Ancient Printers, and a Register of the Books printed by Them, from the Year 1471 to the Year 1600. With an Appendix concerning Printing in Scotland and Ireland to the same time. *Engraved frontispiece and portrait of Caxton.* 4to, contemporary tree calf (hinges a little weak). London, 1749

Good clean copy of the FIRST EDITION. Very Scarce.

42. **AMHERST (JEFFREY, Lord).** L. s., 1 p., folio. New York, March 22, 1761. To Thomas Hancock. Regarding the transportation of the Louisbourg provisions.

43. **AMORY (THOMAS C.).** Life of James Sullivan, with Selections from his Writings. *Portrait.* 2 vols., 8vo. Boston, 1859

FIRST EDITION.

44. **AMPZING (SAMUEL).** Beschryvinge ende lof der Stad Haerlem in Holland. *Black Letter, engraved title and numerous copperplates, mounted.* Thick small 4to, vellum. Haerlem, 1628

SCARCE. At the end is included, with separate title and pagination: "Petri Scriverii Lavre-Crans Voor Lavrens Coster, van Haerlem, Erste Vinder vande Boeck-Drvckery." Haerlem, 1628. With brilliant portrait of Coster, by some considered the Inventor of Printing, and a view of his Printing Office.

45. **ANACREON AND SAPPHO.** Works. Done from the Greek, by several hands. With their lives Prefix'd. To which is added, the Prize of Wisdom. A Dialogue between Anacreon and Aristotle. By Fontenelle. *Frontispiece.* 12mo, calf (worn). London, 1713

A nice copy of this scarce translation, which was made by George Sewell. Sewell was co-editor with Pope in his edition of Shakespeare.

46. **ANATOMY.** Pathological Anatomy (Jeancon). Cinn., 1885; Atlas of Human Anatomy (Bock), London, 1878. *Both illustrated with full-page colored plates.* 2 vols., folio, cloth and half morocco.

WORKS RELATING TO MAJOR JOHN ANDRE AND THE ARNOLD TREASON

LOTS 47-117

47. **ANDRE (MAJOR JOHN).** [Benson (Egbert).] Vindication of the Captors of Major André. 12mo, full red levant morocco, gilt back, gilt panelled sides, doublures of red levant morocco, richly and delicately gold tooled, gilt top, uncut, original wrappers bound in, by Matthews. New York, 1817

THE VERY RARE FIRST EDITION. EXTRA-ILLUSTRATED with an A. L. s. of the author; Brilliant line portrait of André, by Berger; RARE STIPPLE PORTRAIT OF LAFAYETTE, by Kobill; RARE STIPPLE PORTRAIT OF ARNOLD, in sepia, by Reading; Medallion portrait of Gen. Henry Knox, WITH AUTOGRAPH; AUTOGRAPH SIGNATURE OF HENRY CLINTON; and other fine portraits and views. About 25 plates in all.

48. —— Another edition. With Introduction and Appendix. 8vo, sewn (front wrapper wanting, and shaken), uncut. New York: Privately Printed, 1865

One of 80 copies, autographed by F. S. Hoffman.

49. —— Complot d'Arnold et de Sir Henry Clinton contre les Etats-Unis d'Amérique et contre le Général Washington, Septem-

bre 1780. *Engraved map, and portrait of Arnold (that of Washington is wanting).* 8vo, boards, morocco back. Paris, 1816

FIRST EDITION. This account of the Arnold treason is by François Barbé-Marbois, and was published anonymously.

50. —— Dunlap (William). André: Tragedy in Five Acts. With Introductory Essay by Brander Matthews. *Portrait.* 8vo, wrappers, uncut. New York: The Dunlap Society, 1887

One of 175 copies.

51. —— [Greene (E. B.).] The Prophecy of Andrée. An Ode: Written in the Year 1780. 4to, full brown levant morocco, gilt top, rough edges, by Zaehnsdorf. London, 1782

FIRST EDITION. VERY RARE.

52. [——] Hanna (John Smith). A History of the Life and Services of Captain Samuel Dewees, a native of Pennsylvania, and Soldier of the Revolutionary and last Wars, also Reminiscences. *Lithograph portrait of the author and wood engravings.* 12mo, half morocco. Baltimore, 1844

VERY SCARCE. Contains a personal narrative of the fate of Major André, FROM PERSONAL OBSERVATION. The author was one of the musicians WHO PLAYED THE DEAD MARCH WHILE ANDRÉ WAS CONDUCTED TO THE SCAFFOLD. There is a woodcut of the execution of André which has never been reproduced.

53. —— Life of Major André (Sargent), N. Y., 1871; Life and Treason of Benedict Arnold (Sparks), Boston, 1835. FIRST EDITION; Benedict Arnold (Hill), N. Y., 1884. 3 vols., 12mo.

WITH AUTOGRAPH OF MAJOR ANDRE

54. **ANDRE.** Minutes of a Court of Inquiry, upon the Case of Major John André, with accompanying Documents, published by Order of Congress. With an Additional Appendix. Small 4to, half morocco, gilt top. Albany: Munsell, 1865

ONE OF 100 COPIES. EXTRA-ILLUSTRATED with AN AUTOGRAPH SIGNATURE OF MAJOR ANDRÉ; BOOKPLATE OF WILLIAM LEWIS ANDRÉ, brother of Major André; Beautiful stipple portrait of André, by Sherwin; RARE PORTRAIT OF WASHINGTON by Ruotte, after Bonneville; Brilliant line portrait of General Arnold; Line portrait of Paulding, by Thew; Line portrait of Sir Henry Clinton, by Corbould; RARE STIPPLE PORTRAIT of Lafayette by Duchemin, after Bonneville; and others. 14 in all.

54A. —— Another copy. Small 4to, half morocco.

ONE OF 100 COPIES. Albany: Munsell, 1865

FIRST EDITION OF MAJOR ANDRE'S COURT MARTIAL PROCEEDINGS WITH AUTOGRAPH LETTERS AND DOCUMENTS OF THE ENTIRE BOARD OF OFFICERS WHICH TRIED HIM

55. **ANDRE.** Proceedings of a Board of General Officers, Held by Order of His Excellency Gen. Washington, Commander in Chief

of the Army of the United States of America, respecting Major John André, Adjutant General of the British Army. 8vo, sewn. Philadelphia: Printed by Francis Bailey, 1780

FINE COPY OF THE EXCESSIVELY RARE FIRST EDITION, WITH THE HALF TITLE.

ACCOMPANYING THIS RARE PIECE ARE AUTOGRAPH LETTERS OR DOCUMENTS OF THE ENTIRE BOARD OF OFFICERS WHICH TRIED HIM, AT TAPPAN, ON SEPTEMBER 29TH, 1780.

THE ADDITION OF THIS AUTOGRAPHIC MATERIAL TO THE ORIGINAL EDITION OF THE PROCEEDINGS OF THE TRIAL, FORMS A PRECIOUS COLLECTION, AND ONE WHICH ANY LIBRARY OR COLLECTOR OF AMERICANA MAY WELL BE PROUD TO POSSESS.

The details of the Autographic material follow, in the order in which they appear in the "proceedings":

GREENE (MAJOR GENERAL). A. L. s., 8 pp., 4to. Morristown, Jan. 2, 1779. To Col. Pittis. With portrait.

A LONG AND INTERESTING WAR LETTER, deploring Army conditions and the state of the finances and supplies.

"We have received the money by Tho. McDowell. It is no more equal to our wants than a sprat in a whale's belly. What are we to do for further supplies? I suppose the treasury Board thinks we can live upon estimates and support the army upon calculations. Such wrong-headed politicks will either sooner or later, like repeated fits of the apoplexy, destroy the political existence of these States"; etc.

ALEXANDER (WILLIAM, LORD STIRLING). A. L. s., 1 p., folio, with postscript. Stratford, Jan. 24, 1756. To Lt. Col. John Bradstreet. With portrait.

"It was no small mortification to me to find that the Genl. was obliged to give over all thought of the Winter's Expedition, a scheme so likely to succeed, and to be given up is shocking, but that will more or less be always the case while a number of Assemblies are to be consulted, and made the Judges of the operations of a Campaign"; etc.

ST. CLAIR (MAJ. GEN. ARTHUR). A. L. s., 1 p., 4to. Philadelphia, Jan. 23, 1814. To Samuel Bryan, Comptroller General. On his accounts as Auctioneer. With portrait.

LAFAYETTE (MARQUIS DE). A. L. s., 1 p., 4to. Paris, March 24, 1731. To Rev. Sutherland Douglas. Announcing his intention to call on him. With portrait.

HOWE (MAJOR GENERAL ROBERT). A. L. s., 4 pp., 4to. Charlestown, Sept. 5, 1778. *"Duplicate. The original is gone by water, I wrote in such haste that I depend upon your goodness to excuse inaccuracies."* On the matter of military appointments.

STEUBEN (BARON DE). L. s., 2 pp., 4to. Camp [Valley Forge], April 2, 1778. To Gen. Gates. With portrait.

"My design is not to introduce the Prussian or French Discipline of Manoeuvres, but those which common sense ascribes . . . As yet your Army has done nothing but to march without arms, what I intend they will do sometime, till they know how to manoeuvre with Quickness and Precision"; etc.

PARSONS (BRIG. GEN. SAMUEL H.). A. L. s., 1 p., 4to. March 12, 1778. To Gov. Clinton.

"The Resolutions of ye Board of War of ye 5th inst. and of Congress of ye 18th and of ye 4th of March I suppose are sent you, as they metrially [sic] affect ye port here . . . I think twill promote ye service if you could be here but a day"; etc.

CLINTON (BRIG. GEN. JAMES). A. L. s., 1 p., 4to. New York, June 1, 1775. To his brother George Clinton. With 2 portraits and biographical sketch. AN IMPORTANT LETTER, written while in attendance at the Continental Congress. *"Christopher Tappen and myself from our County is appointed a Committee to go and view the most convenient place in*

the Highlands for Erecting Batterys there agreeable to a Resolve of the Continental Congress"; etc.

KNOX (MAJ. GEN. HENRY). L. s., 1 p., folio. War Office, October 23, 1789. Regarding a shipment of soldiers' clothing. With portrait.

GLOVER (BRIG. GEN. JOHN). Muster Roll of Capt. Rufus Lincoln's Company in the 14th Mass. Regiment for Oct.-Dec. 1781. 2 pp., folio, Sworn to before Brig. Gen. John Glover. Also, A. L. s., 1 p., 4to, May 10, 1786. With portrait. 3 pieces.

PATERSON (BRIG. GEN. JOHN). A. L. s., 3 pp., including Postscript, folio. Lansborough, Feb. 5, 1787. To Gen. Lincoln.

AN IMPORTANT LETTER CONCERNING SHAY'S REBELLION, and recounting his movements and dispersals of various bodies of insurgents in different sections of the county.

HAND (BRIG. GEN. EDWARD). A. L. s., 3 pp., 4to. Philadelphia, July 20, 1795. To Jasper Yeates. Friendly and business letter.

HUNTINGTON (BRIG. GEN. JED.). A. L. s., 2 pp., 4to. New London, Nov. 14, 1805. To John Moore. Mainly on family matters.

STARKE (BRIG. GEN.). L. s., 1 p., folio. Derryfield, August 4, 1794. On legal matters (repaired in fold). With portrait.

LAWRENCE (JOHN, Advocate General to the Board). A. L. s., 1 p., 4to. New York, Oct. 19, 1807. To Col. Benjamin Walker. On financial matters.

56. —— Sargent (Winthrop). The Life and Career of Major John André. 8vo, half red morocco, gilt top, uncut. Boston, 1861

LARGE PAPER COPY OF THE FIRST EDITION, one of 75 copies. EXTRA-ILLUSTRATED with nearly 60 fine engraved portraits and views.

Among these fine plates are: Portrait of André, India proof before letters; Rare portrait of Miss Sneyd, by Hopwood, India Proof; Rare portrait of Miss Sneyd, in sanguine, by Bartolozzi. PROOF BEFORE LETTERS; Fine impression of the rare portrait of Gen. Tarleton, by Blackbird; Unlettered sepia PROOF of Lafayette, by St. Clair; ORIGINAL SEPIA DRAWING of Washington's Head Quarters at Newburgh; ORIGINAL SEPIA DRAWING of Gen. Amherst; PROOF BEFORE LETTERS of Benjamin Franklin, engraved by Smith, after Cochin; PROOF BEFORE ALL LETTERS of Gen. Arnold, and others.

57. —— Sargent (Winthrop). Another copy. *Portrait.* 12mo. Boston, 1861

FIRST EDITION. EXTRA-ILLUSTRATED by the insertion of nearly 50 fine portraits and views, the latter being mainly in color.

58. —— Sargent (Winthrop). Another copy. *Portrait.* 12mo. FIRST EDITION. Boston, 1861

59. —— Sargent (Winthrop). Another edition. With Notes and illustrations. Edited by William Abbatt. *Illustrated with portraits, map, and facsimiles.* 4to. New York, 1902

LARGE PAPER COPY, one of 75 copies.

60. —— Seward (Anna). Monody on Major André. To which are added Letters addressed to her by Major André in the Year 1769. 4to, original marbled wrappers. Lichfield, 1781

THE RARE FIRST EDITION, WITH AUTOGRAPH OF THE AUTHOR AT THE END OF THE POEM.

61. —— Seward (Anna). Another edition. 4to, half morocco. Lichfield, 1781

SECOND EDITION. EXTRA-ILLUSTRATED with 40 portraits and views relating to André loosely laid in.

There is also loosely laid in, a 4 pp. A. L. s., folio, to William Hayley, dated Lichfield, April 29, 1785. Mentions the death of the Poet Laureate Whitehead.

AT THE END OF THE POEM IS THE AUTOGRAPH OF THE AUTHOR.

62. —— Seward (Anna). Another edition. 8vo, crushed red levant morocco, gilt back, gilt border on sides, doublure of red levant morocco, gilt tooled, gilt top, uncut, by Bradstreet. Boston, 1798

FOURTH AMERICAN EDITION. VERY RARE. EXTRA-ILLUSTRATED with Portrait of Miss Seward, by Carden; Line portrait of André; Portrait of Miss Sneyd, by Bartolozzi, 1784; Portrait of Sir Henry Clinton, by Corbould; RARE LINE PORTRAIT OF GEN. ARNOLD.

33. —— Seward (Anna). Another edition. To which is added a Short Account of the Author. Edited by E. Giddy. 12mo, boards, roan back. Penzance: Printed by the Editor, 1809

A VERY SCARCE EDITION. From the Library of A. Daly.

64. —— Smith (Joshua Hett). An Authentic Narrative of the Causes which led to the Death of Major André. To which is added A Monody on the Death of Major André. By Miss Seward. *Portrait, map and plate.* 8vo, half calf. London, 1808

Nice clean copy of the VERY SCARCE FIRST EDITION.

65. —— Smith (J. H.). Another copy. 8vo, loose in boards, uncut. London, 1808

FIRST EDITION. EXTRA-ILLUSTRATED with nearly 70 fine portraits and views, including: Fine portrait of Burgoyne, by Pollard; PEN AND INK DRAWING of André's room in Smith's house; Portrait of Washington, by Hall; PEN AND INK DRAWING of Washington's room at Tappan; Portrait of Major André by O'Neill; Execution of Major André; Stipple portrait of Hamilton, by Leney; Stipple portrait of Churchill, by Bartolozzi; and others.

66. —— Smith (J. H.). Another edition. *Engraved portrait of André by Scoles.* 16mo, polished calf, gilt back, gilt edges, by Bedford. New York, 1809

FINE COPY.

67. —— Smith (J. H.). Another copy. 18mo, original wooden covers, sheep back. New York, 1809

68. —— The Cow Chace. A Poem in Three Cantos. Small 4to, boards, uncut. Albany: Munsell, 1866

One of 100 copies.

69. —— The Cow Chace. Galley and Page Proof Sheets. No titles. From the Royal Gazette, N. Y., August 16, 1780.

70. **ANDREANA.** American Historical and Literary Curiosities, consisting of facsimiles of Original Documents relating to the

Events of the Revolution, etc. Collected and edited by J. Jay Smith and John F. Watson. *Numerous illustrations and facsimiles.* 2 vols., 4to. Philadelphia, 1847

SCARCE. Contain facsimiles of silhouettes cut by Major André; Poem by André written for Miss Redman; Major André's account of the Mischianza, with facsimile of picture painted by André; Facsimile of the Commission of Benedict Arnold, etc.

71. —— Andreana. Containing the Trial, Execution and Various Matter connected with the History of Major John André. 4to, half calf antique, rubbed. Philadelphia, 1865

One of 50 copies. EXTRA-ILLUSTRATED with 11 portraits of Washington, André, Arnold, Miss Seward, facsimiles, etc.

72. —— Arnold (Benedict). A. L. s., 1 p., folio. Head Quarters, Philadelphia, June 22, 1778. To Col. Henry Jackson.

A FINE WAR LETTER.

"You will march with the Troops under your command at three o'clock tomorrow morning and follow the Route of the Enemy as nearly as you can with conveniency. You will in Conjunction with any Continental Troops or Militia attack the rear of the Enemy and endeavor to harrass them by all means in your power . . . Advise his Excellency General Washington of your movements and the Numbers in the rear of the enemy as frequently as you can."

73. —— Arnold (Benedict). A. L. s., 1 p., folio. New Haven, March 2, 1765. To John J. and Rem. S. Remsen, Jr., Co. Business letter signed by both Adam Babcock and Benedict Arnold.

A VERY RARE EARLY LETTER, written when Arnold was in business in New Haven in partnership with Babcock. Arnold, the junior member of the firm, has written the entire letter.

74. —— Arnold (Benedict). Legal Document, entirely in his hand. 3 pp., folio. October 1772. Original draft of a deed of land in New Haven. Not executed. There is also included an autograph receipt, signed by Adam Babcock, Arnold's partner. 2 pieces.

75. —— Barlow (Joel). A. L. s., 2 pp., 4to. Paris, 1 Fructidor, no year. To Citoyen Skipworth. Inviting him to dine. *With portrait engraved by Smith after the painting by Robert Fulton.* 2 pieces.

Barlow was Minister to France at this time. He was present at the execution of André.

76. —— BROADSIDE BALLAD, headed: "Major André: Written while he was a Prisoner in the American Camp." *Two columns, with a curious woodcut vignette.* 4to.
Boston: Printed by Nathaniel Coverly, Jr., [1780]

A FINE COPY OF THIS VERY RARE BROADSIDE issued about the time of the Execution of André at Tappan. It contains Two Poems, one with 7 verses, commencing "Ah! Delia see the Fatal Hour"; the other entitled "The Rose," with 5 verses.

77. —— Calvert (George H.). Arnold and André. An Historical Drama. 12mo. Boston, 1864

FIRST EDITION.

78. —— Centennial Souvenir of the Monument Association of the Capture of André, Tarrytown, September 23, 1880. *Portraits and illustrations.* 8vo. Printed for the Association, 1881

Laid in is a BROADSIDE of the Fourth of July Celebration at Tarrytown, 1853, when the cornerstone of the Monument to designate the spot where Major André was captured, was laid.

79. —— [Cockings (George).] The American War, a Poem in Six Books. 8vo, half morocco.

London: Printed by W. Richardson for the Author, 1781

FIRST EDITION. VERY RARE. In this poem the names of the officers who have distinguished themselves during the War are introduced. The author held a small position under the British Government at Boston during the Revolution.

80. —— Daggett (Naphtali, Clergyman and Scholar). A. L. s., 2 pp., folio. New Haven, Oct. 12, 1780. To his son. Describes in vigorous language the feeling prevailing in regard to Arnold's treason and André's execution.

"The detestable treachery of Arnold is the only Newes of the Day, and meets with the utmost Indignation and Contempt even from Tories. The Applause I have heard bestowed on André for his gracefull appearance and Bravery at his Execution is most injudiciously placed. Pity towards the unhappy guilty Rascal was due from every humane heart; but to admire his Bravery in setting the Almighty and his Vengeance at Defiance at the Time of his Execution, argues unprincipled Ignorance. It is really applauding a Villain for continued Obstinacy in the most detestable of all Crimes against Nations and Mankind, that of Treachery. STAINED WITH THE INFAMY OF THIS, SATAN, WITHOUT COMPULSION, COULD NOT HAVE ADMITTED HIM INTO HELL."

81. —— [Dunlap (William).] André; a Tragedy, in Five Acts: as Performed by the Old American Company, New York, March 30, 1798. To which are added, Authentic Documents respecting Major André; consisting of Letters to Miss Seward, the Cow Chace, Proceedings of the Court Martial, etc. 12mo, half maroon morocco, gilt top. New York: T. and J. Swords, 1798

FINE COPY OF THE VERY RARE FIRST EDITION.

EXTRA-ILLUSTRATED with a silhouette portrait of Major André; Stipple portrait of Miss Seward, by Woolnoth; Colored portrait of Miss Seward, from a drawing by André; Facsimile of a Ms. Poem by André; Stipple portrait of Gen. Wayne, by Harris; Lith. portrait of Washington by Delpech; Fine line portrait of Brig. Gen. Arnold, from the Universal Magazine; and others, with mounted news clippings.

82. —— Dunlap (William). The Glory of Columbia, her Yeomanry! A Play, in Five Acts. 16mo, half morocco, gilt top, uncut. New York, 1817

FIRST EDITION. This is the Play of "André" entirely re-written.

83. —— Farnham (Thomas H.). Major André's Ride. Sept. 23, 1780. Original Manuscript, signed on title-page. 9 pp., 4to.

84. —— History of West Point and its Military Importance during the American Revolution; and the Origin and Progress of the United States Military Academy. By Capt. Edward C. Boyn-

ton. *Colored folding panorama view, maps and other illustrations.* Imp. 8vo. New York, 1864

FIRST EDITION ON LARGE PAPER, one of 100 copies. Contains numerous references to the Arnold treason and capture of Major André.

85. —— Hubbell (Horatio). Arnold, or the Treason of West Point: A Tragedy, in Five Acts. 12mo, original stamped morocco, gilt top. Philadelphia, 1847

FIRST EDITION. Presentation copy from the author, with inscription.

86. —— Johnston (Henry Phelps). Nathan Hale, 1776. Biography and Memorials. *Portraits, views, and numerous facsimiles.* Royal 8vo. New York: Privately Printed, 1901

One of 400 copies.

87. —— Lamb (R.). An Original and Authentic Journal of Occurrences during the late American War, from its Commencement to the Year 1783. 8vo, boards, uncut. Dublin, 1809

One of the most interesting narratives relating to the American Revolution.

88. —— Lord (W. W.). André: A Tragedy in Five Acts. 12mo. New York, 1856

FIRST EDITION. With a map, portrait, view, and reproduction of portraits of André laid in.

89. —— Lossing (Benson J.). Pictorial Field Book of the Revolution. *Numerous illustrations.* 2 vols., royal 8vo. New York, 1860

90. —— Lossing (Benson J.). The Two Spies. Nathan Hale and John André. *Illustrated.* 8vo. New York, 1886

FIRST EDITION.

91. —— Lossing (Benson J.). Washington and the American Republic. *Illustrated.* 3 vols., royal 8vo. New York, n. d.

92. [——] [Mauduit (Israel).] Strictures on the Philadelphia Mischianza or Triumph upon leaving America Unconquered. With Extracts, containing the principal Part of a Letter, published in the "American Crisis." 8vo, sewn. London: Printed for J. Bew, 1779

VERY SCARCE. The Mischianza, a medley, was given in Philadelphia, May 18, 1778, at a farewell banquet to Gen. Howe. This pamphlet criticises the conduct of General Howe, rather than the entertainment itself. Major André, and Miss Margaret Shippen, who afterwards became the wife of Benedict Arnold, took the prominent parts in the entertainment.

93. —— Memoirs of Richard Lovell Edgeworth, begun by himself and concluded by his daughter, Maria Edgeworth. *Plates.* 2 vols., 8vo, old half calf (hinges cracked). London, 1820

Contains an account of the early life of Miss Honora Sneyd and John André.

94. —— Memoirs of the Historical Society of Pennsylvania Vol. 6. *Folding plate.* 8vo. Philadelphia, 1858

Contains: "The Case of Major André, with a Review of the statement of it in Lord Mahon's History of England." By Charles J. Biddle.

95. —— Moore (Frank). Diary of the American Revolution, from Newspaper and Original Documents. *Portraits, maps, and illustrations.* 2 vols., 8vo. New York, 1860

96. —— Morse (Jedidiah). Annals of the American Revolution . . . Account of the Indian Wars, etc. 8vo, original sheep (worn). Hartford, 1824

FIRST EDITION. Contains an account of the Treason of Arnold and the capture and execution of André.

97. —— Oration . . . on the completion of the Monument erected to the Captors of Major André (Raymond), N. Y., 1853; History and Capture of Major André (Bolton), N. Y., 1880; Centennial of the Capture of Major André. Oration by Chauncey M. Depew, N. Y., 1880; and other pamphlets. 10 pieces.

98. —— Orton (J. R.). Arnold and other Poems. 12mo.
FIRST EDITION. New York, 1854

99. —— Raymond (Marcius D.). David Williams and the Capture of André. A Paper read before the Tarrytown Historical Society. *Illustrations.* Royal 8vo. N. p., 1903

One of 50 bound copies. Autograph presentation copy from the author. LAID IN IS A DOCUMENT, SIGNED BY DAVID WILLIAMS, the same being a deed of property in Bristol, Schoharie Co., N. Y., dated Oct. 28, 1807. WILLIAMS WAS ONE OF THE CAPTORS OF ANDRÉ.

100. —— Recollections of the Revolution. Edited by Sidney Barclay; Life of Nathanael Greene (Simms); Life of Capt. Nathan Hale (Stuart); The Spur of Monmouth. 4 vols., 12mo.

101. —— Record of the Trial of Joshua Hett Smith, for alleged Complicity in the Treason of Benedict Arnold, 1780. Edited by Henry B. Dawson. *Portrait.* 8vo, half red morocco, gilt top, uncut. Morrisania, 1866

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mittee of December 4, 1826. 8vo, half morocco. New York, 1850

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106. —— Seafield (Frank). The Literature and Curiosity of Dreams. 2 vols., 12mo. London, 1865

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Col. Tallmadge had the custody of Major André after his capture, and until his execution.

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Contains "The Cow Chace" by Major André.

118. ANDREWS (E. BENJAMIN). The United States in Our Own Time. A History from Reconstruction to Expansion. *Numerous Illustrations.* 8vo. New York: Scribners, 1903

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150. **ARNOLD (BENEDICT).** Mezzotint Portrait. "Colonel Arnold Who Commanded the Provisional Troops sent against Quebec," etc. Published as the Act directs 26 March 1776 by Thos. Hart, London. Small folio (one margin worn, and a few paste stains).

VERY RARE. J. C. Smith, p. 1714. 3.

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Philadelphia: Printed by Francis Bailey, 1780

OF EXCESSIVE RARITY. Fifty copies of this work were printed by resolution of Congress. This Court-Martial was held for the purpose of inquiring into some alleged irregularities during Arnold's command in Philadelphia in 1778, which were brought against him by President Reed and the Council.

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Jamaica: Marion Press, 1901

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428. **COLE (TIMOTHY).** Old Dutch and Flemish Masters. With Critical Notes by John C. Van Dyke. *Numerous reproductions.* Imp. 8vo. New York, 1895

429. **COLERIDGE (SAMUEL TAYLOR).** The Fall of Robespierre. An Historic Drama. 8vo, polished calf, gilt edges, by Lloyd, Wallis and Lloyd.
Cambridge: Printed by Benjamin Flower, 1794
FINE COPY OF THE FIRST EDITION OF COLERIDGE'S FIRST BOOK. Contains the Dedication, but not the leaf of advertisement.

430. —— Poems. Second Edition, to which are now added, Poems by Charles Lamb and Charles Lloyd. Small 8vo, old mottled calf (hinges weak). Bristol, 1797

This edition contains many important additions, there being several fresh poems by Coleridge, Lamb and Lloyd. This is the FIRST work to contain Lamb's name on the title-page.

431. **COLLIER (J. PAYNE).** History of English Dramatic Poetry to the Time of Shakespeare; and Annals of the Stage to the Restoration. 3 vols., 8vo, original boards, paper labels, uncut.
FIRST EDITION. London, 1831

432. —— A Bibliographical and Critical Account of the Rarest Books in the English Language, alphabetically arranged. 2 vols., 8vo, half morocco. London, 1865
FIRST EDITION.

433. **COLLINS (ARTHUR).** Peerage of England, containing a Genealogical and Historical Account of all the Peers of England. *With numerous engraved plates of arms.* 4 vols., 8vo, old calf (worn). London, 1741

434. [**COMBE (WILLIAM).**] A Nineteenth Century, and familiar history of the Lives, Loves, & Misfortunes of Abeillard and Heloisa, a Matchless Pair, who flourished in the Twelfth Century. A Poem, in Twelve Cantos. By Robert Rabelais, the Younger. *Illustrated with 10 etchings by T. Landseer and others.* 8vo, three-quarter red levant morocco, gilt top, uncut, by Riviere.
FIRST EDITION. With bookplate of Robert Hoe. London, 1819

435. **COMIC ALMANACK (THE).** *With many hundred illustrations by George Cruikshank and other artists.* 2 vols., 12mo, half olive morocco, gilt tops, uncut.
London: Chatto and Windus, n. d.
Includes both series, and contains humorous pieces by Thackeray, Albert Smith, Gilbert A'Beckett, and the Brothers Mayhew.

436. **CONGRESS.** Journals of the American Congress from 1774-88. 4 vols., 8vo, original sheep (worn). Washington, 1823

437. **CONSTITUTIONS (THE)** of the Sixteen States which compose the Confederated Republic of America, according to the latest Amendments, etc. 12mo, original sheep (covers loose).
Boston: Manning and Loring, 1797

438. **CONWAY (WILLIAM M.).** Literary Remains of Albrecht Dürer. *Facsimiles and cuts.* Royal 8vo. Cambridge, 1889

439. **COOPER (JAMES FENIMORE).** The Cooper Vignettes. From Drawings by F. O. C. Darley. Folio, full dark green morocco, gilt edges. New York, 1862
A FINE LARGE PAPER COPY of this splendid book, with the plates INDIA PROOFS BEFORE LETTERS.

440. —— The Spy. *Illustrations by Darley.* N. Y., 1873; The Spy Unmasked. By H. L. Barnum. *Illustrations.* Fishkill, 1886. 2 vols., 8vo.

441. —— Works. With Editorial Introductions by Paul Leicester Ford and others. *With the Darley series of illustrations.* 32 vols., 8vo, half red morocco, gilt tops, uncut.
THE IDEAL EDITION. New York: Appleton, 1901

442. [CORNEY (BOLTON).] Facts relative to William Oldys, Esq., comprising an Attempt to Vindicate him from the Vindication published by I. D'Israeli. 8vo, calf, gilt top, uncut.
Several excerpts relating to Oldys laid in. [Greenwich, 1837]

443. **CORSER (THOMAS).** Collectanea Anglo-Poetica. *Woodcuts.* 11 vols., 4to. Printed for the Chetham Society, 1860-83
Fine copy. Scarce. One of the most important and valuable works upon old English Literature.

444. [COTTON (CHARLES).] Scarronides: or, Virgile Travestie. A Mock Poem. Being the First Book of Virgils Aeneis in English, Burlesque. *Title within ornamental border.* 12mo, sheep.
London: Printed by E. Cotes for Henry Brome, 1664
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445. **COUTANT (C. G.).** History of Wyoming from the earliest known Discoveries. *Portraits and illustrations.* Vol. I. Thick 8vo, half morocco. Laramie, 1899
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452. [**CROMWELL (OLIVER).**] A Declaration of His Highness the Lord Protector and the Parliament, for a Day of Publique Thanksgiving, on Friday the Twentieth of February, 1656. 8vo, new boards, cloth back.

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454. **CRUIKSHANK (GEORGE).** A. L. s., 1 p., 8vo, June 12, 1867. To Charles A. Howell. With franked envelope. Framed with the etched caricature, "The Phenix of Elba resuscitated by Treason," and engraved portrait.

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455. **CUMBERLAND (RICHARD).** A Philosophical Enquiry into the Laws of Nature, Dublin, 1750; The History of England (Macaulay), 5 vols., New York, n. d.; Origin and Services of the Coldstream Guards (Mackinnon), 2 vols., London, 1833; and others. Together 12 vols., various sizes and bindings.

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THIS VOLUME WAS ORIGINALLY IN WASHINGTON'S LIBRARY, AND HAS HIS AUTOGRAPH ON THE TITLE-PAGE, AND HIS BOOKPLATE ON INSIDE OF FRONT COVER. This book, one of a set of eight volumes, was inherited by Laurence Washington, and was sold by him at Philadelphia, Nov. 28, 1876. The set was purchased by John R. Baker, who resold it in 1891. The volumes were subsequently sold separately.

1564. —— Epistles, Domestic, Confidential, and Official. 8vo, half morocco, gilt top, uncut. New York: London, reprinted, 1796

The Spurious Letters of Washington, the author of which was never discovered.

1565. [——] A Collection of the Speeches of the President of the United States to Both Houses of Congress, with their Answers . . . his Farewell Orders to the Armies of America, etc. 12mo, original sheep (cover loose). Boston, 1796

1566. —— The Will of General George Washington: to which is annexed a schedule of his property, directed to be sold. 12mo, new boards, original wrappers bound in. Alexandra [Va.], 1800

First Edition of Washington's Will, taken directly from the official records. Not in Griffin or in Swem.

1567. —— Life. By John Marshall. *Portrait.* 5 vols., *and Atlas of Maps (2 copies).* Together 7 vols., 8vo and 4to, half calf (binding in poor condition). Philadelphia, 1804-7

1568. —— Writings. Selected and published from the original manuscripts. With a life of the Author, notes and illustrations, by Jared Sparks. *With numerous engraved portraits, facsimiles, maps and plans.* 12 vols., royal 8vo, boards, cloth backs, paper labels, uncut (a few of the plates slightly foxed). Boston, 1837

1569. —— Recollections and Private Memoirs of Washington, by his adopted son, George Washington Parke Custis. *Portraits and facsimiles.* 8vo. New York, 1860

FIRST EDITION. With inscription on fly-leaf, "John B. Moreau, Esq., with the kindest regards of his friend, Benson J. Lossing," and an original water color drawing of "Arlington House" inserted.

1570. —— The Pedigree and History of the Washington Family. By Albert Welles. *Portraits and illustrations.* Royal 8vo. New York, 1879

1571. —— Baker (W. S.). The Engraved Portraits of Washington, with Notices of the Originals and brief Biographical Sketches of the Painters. 4to. Philadelphia, 1880

One of 500 copies.

1572. —— Memorials of Washington and of Mary, his Mother, and Martha, his Wife. From Letters and Papers of Robert Cary and James Sharples. *Profusely illustrated.* Royal 8vo. New York, 1887

1573. —— Early Sketches of George Washington. By W. S. Baker. *Portrait.* Square 8vo. Philadelphia, 1894

One of 250 copies.

1574. —— A Catalogue of the Washington Collection in the Boston Athenæum. Compiled and Annotated by Appleton P. C. Griffin. *Portrait and facsimiles.* Thick 8vo. [Boston], 1897

One of 55 copies on special paper, signed by W. C. Lane, Librarian.

1575. —— Ford (Worthington Chauncey). George Washington. *Colored frontispiece portraits and numerous other fine portraits.* 2 vols., royal 8vo, three-quarter olive levant morocco, gilt tops, uncut. New York and Paris, 1900

MEMORIAL EDITION. An A. L. s. from the author to Dr. Coutant is laid in.

1576. —— A Godchild of Washington. A Picture of the Past. By Katharine Schuyler Baxter. *Numerous portraits and illustrations.* 4to. New York, n. d.

1577. —— The Life of George Washington (Weems), Phila., 1832; Washington's Farewell Address. Boston, 1812; Facsimile of Washington's Accounts with the United States, N. p., n. d.; and others. 5 vols., 4to and 12mo, various bindings.

1578. —— Revolutionary Orders of General Washington (Whiting), N. Y., 1844; Reprint of the Original Letters from Washington to Joseph Reed (Reed), Phila., 1852; Washington in Domestic Life (Rush), Phila., 1857. Together 3 vols., 8vo.

1579. —— Washington and his Generals (Headley), 2 vols., N. Y., 1854; Life of Washington (Everett), N. Y., 1860; Life and Times of George Washington (Schmucker), Phila., n. d.; and others. 7 vols., 12mo and 16mo, various bindings.

1580. —— Washington and the West (Hulbert), Cleveland, 1911; Washington and his Masonic Compeers (Hayden), N. Y., 1866; Washington: A Drama (Tupper), N. Y., 1876; and others. 5 vols., 8vo and 12mo, cloth, and one in paper.

1581. —— Original draft of an A. L., 2 pp., small 4to. Mt. Vernon, June 26, 1797. To Col. Humphreys. Speaks of their return to Mt. Vernon, "*More like beginners than old-established residenters, as we found everything in a deranged, and the buildings in a decayed state.*" He also writes of Mrs. Stuart, Nelly Custis, Mr. Lear, and others, and mentions the death of Mr. Lund Washington.

On the margin Washington has written, "From Mrs. Washington to Col. Humphreys, 26th June, 1797."

1582. —— Autograph MS., 2 pp., 4to [portion numbered 27 and 28]. On the margin, in the writing of Jared Sparks, and signed with his initials, is the statement "Washington's handwriting but not his composition."

THIS IS AN INTERESTING SPECIMEN, being a transcript of matter on the Constitution and its working. "*The election of the different branches of Congress by the Freemen, either directly or indirectly, is the pivot on which turns the first wheel of the government—a wheel which communicates motion to all the rest*"; etc.

1583. [——] Greenwood (John). A. L. s., 1 p., folio. New York, Jan. 11, 1799. To Lt. Gen. George Washington. Torn in fold.

On the reverse Washington has endorsed "From Mr. John Greenwood, 11th Jan. 1799."

Greenwood was Washington's Dentist, who served him professionally and made him a set of false teeth, according to an article in the N. Y. "*Evening Telegram,*" of March 1, 1910, which accompanies this letter.

1584. [——] Wood (D. H.). 2 A. L. s., 5 pp. in all. Washington, August 4 and 20, 1856. To Henry A. Wise. Regarding the origin of the historic phrase "First in War," etc., as applied to Washington.

1585. —— Line Portrait by Chevillet. Full bust to left, in uniform. Tree and landscape in background. Folio.

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Scarce. Hart 39. Baker 18.

1587. —— Mezzotint Portrait, engraver unknown. Half length to left, in uniform, with right hand thrust into waistcoat at breast. Oval, with corners extended to rectangle. Margins trimmed on all sides.

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1588. —— Stipple Portrait by O'Neill. Folio.

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Phila., 1894; Brown Heath and Blue Bells (Winter), FIRST EDITION. N. Y., 1895; and others. 15 vols., various sizes and bindings.

1605. **WAYNE (ANTHONY).** A. L. s., 1 p., folio. Totowa, July 20, 1780. To Col. Hamilton. War Letter.

"Our troops will move from this Ground at 3 o'clock. I am at present very busy in preparing instructions for the respective Officers, but should His Excellency have anything particular to mention or Recommend, I will wait on him if necessary."

1606. —— A. L., 2 pp., folio. New Bridge, July 21, 1780. To Gen. Washington. Edges frayed. *With portraits.*

A FINE WAR LETTER. *"Being convinced from more than an hour's experience that our field pieces were too light to make the wished Impression on the Enemies Block house near Bull Ferry—altho we were at no greater distance the whole time from 60 to 70 yards, during which period we sustained a loss of near Sixty men in killed and wounded—both officers and men evinced a Degree of bravery seldom equalled but never excelled . . . the enemy are in full motion on the North River . . . I will shift my ground about two o'clock in the morning"*; etc.

1607. —— A. L. s., 2 pp., 4to. July 21, 1780. To Col. Moylan. A little worn in hinges.

WAR LETTER. *"You will proceed as fast as possible toward Bergen town. When you arrive at the Pidgeon you will leave one or two trusty horsemen and as many foot as you think proper in order to cover you from any attempt of the enemy. . . . If a movement to the enemy* UP *the River renders a retreat necessary I will find means of giving you the earliest intelligence"*; etc.

1608. —— A. L. s., 2 pp., 4to. Totowa, July 26, 1780. To his wife.

"The newspapers will soon inform you that we have had a little affair with the enemy . . . but after making every shew of landing three thousand troops to oppose us, they unaccountably retired without effecting it, altho it drew us off from the attack of the Block House, in order to settle the fortune of the day in the Gorge of the Defiles near Fort Lee, with the flower of the British Army"; etc.

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Last four mentioned are FIRST EDITIONS.

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Chicago: Brothers of the Book, 1916
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1624. **WHITTIER (JOHN G.).** Writings. *Portraits.* 7 vols., 8vo, half citron levant morocco, gilt tops, by Tout.
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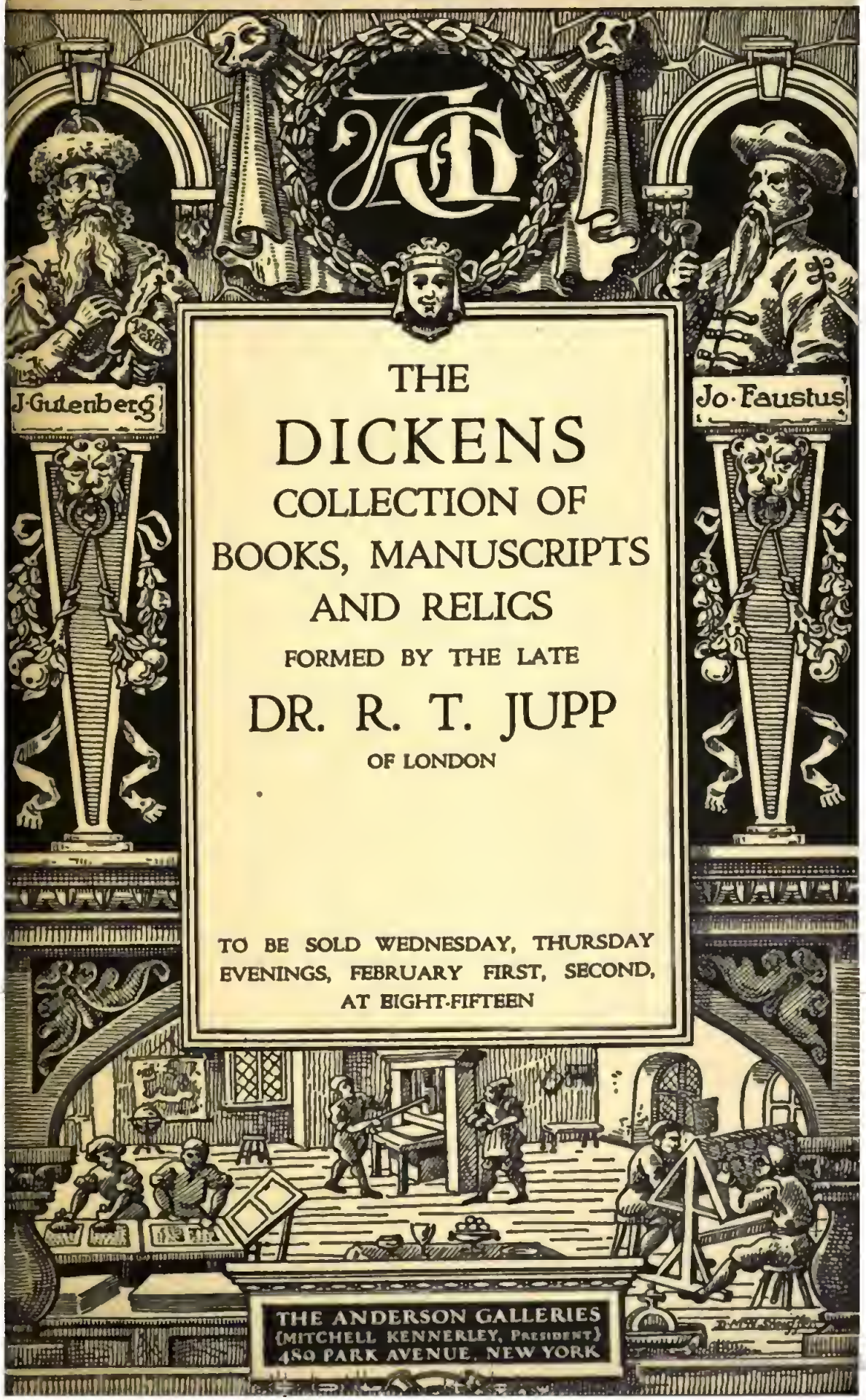

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THE DICKENS COLLECTION

OF THE LATE

DR. R. T. JUPP

TO ask a man to write an introduction to a catalogue such as this, is like asking him to gaze upon a richly spread table,—and not give him an invitation to dinner. Of course we have not forgotten the parable of the rich man, and of the beggar who was content with the crumbs that fell from the rich man's table; but who—not a beggar—would be content with such a crumb as the item, listed herein as number ten, for example, while another collector with superb nonchalance carries off number twenty? But such is the way of the world. Fortunately, however, at this feast there is enough to go round.

The dispersal of this superb collection, bristling with "parts," raises an interesting question. Is the whole greater than the sum of the parts, or are some of the parts greater than the whole? I shall leave it to some one else to puzzle out this point. I content myself with recording my belief that some day, a glorious item like the "Pickwick" in parts, with all the points, will command a price that will make such a luxury as a Handley-Page airship moderate in comparison. For what is "Pickwick" but the earliest work of a young man destined to write his name among the Immortals! "Among the Immortals?" Yes, for in the resplendent firmament of English literature there are only two names I would rank above Dickens for sheer genius: Chaucer and Shakespeare. And I make this statement with the less hesitation for the reason that it passed unchallenged,—was applauded almost,—when I made it something over a year ago in London. But that story must begin a new paragraph.

That learned and kindly "Wanderer in London," E. V. Lucas, was giving me a dinner, and I was asked to indicate not "when" but "where." I chose the Garrick Club, and on the appointed evening I found myself next to an old gentleman, one of the handsomest men in London; why should I hesitate to name him?—Sir Squire Bancroft. Well, after the cloth was removed and the nuts and wine appeared, we fell into our anecdotage as men will, and "Sir Squire" challenged attention by saying, "It was at a little dinner in this room more years ago than I like to remember, that I first met Charles Dickens." To be sitting next to a

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man who had known Charles Dickens, to hear anecdotes of him at first hand, was, for me, an unusual experience. Several other men then spoke of the great man, and when it came my turn to say something, or at least when I thought I could make myself heard, I boldly spoke of him as one of the three great lights in our literary heaven, expecting to precipitate an argument or at least a discussion, but nothing of the sort followed. On the contrary, Augustine Birrell, that wise old bookman, seemed to acquiesce,—and he is not always acquiescent; and Sir Walter Raleigh, the Oxford scholar, looked benignly at me across the table as though the idea was worth considering.

But to get back to this catalogue. On an occasion like this—a feast where the menu consists wholly of one kind, although served in a variety of styles,—the danger is in the cloying of the appetite. Ordinarily this is not the case. In the usual book sales—for it is mental food we are discussing here—the appetite is stimulated from time to time by the variety of the viands themselves; while in this, it is Dickens from start to finish. But we should remember that when this opportunity passes, with it will pass a chance which in the nature of things can never come again. I shall not venture to give the numbers which are, in my judgment, the most to be desired items; to do so might result in unnecessarily stimulating the bidding and running up the price on myself. Suffice it to say that the Dickens student, lover, or collector, whether he be an authority "according to Eckel" or an enthusiast as my friend the Honorable John M. Patterson, will find something, probably much, listed herein, the possession of which will give him joy and throw him into a fit of benignancy, so that he will exclaim with Tiny Tim, "Good Bless Us (Dickens Collectors) Every One."

A. EDWARD NEWTON

"Oak Knoll"
Daylesford, Pennsylvania
Christmas Day, 1921

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THE DICKENS COLLECTION
OF THE LATE
DR. R. T. JUPP

FIRST SESSION
LOTS 1-262

1. **ADMINISTRATIVE REFORM ASSOCIATION.** Speech of Charles Dickens, Esq., delivered at the Meeting of the . . . at the Theatre Royal, Drury Lane, Wednesday, June 27, 1855. 8vo, sewn. London: Effingham Wilson, 1855

THE VERY RARE FIRST EDITION, AND IN THE FIRST STATE, with the word "thundred" in the sixth line of the speech, on page one.

2. **ADMINISTRATIVE REFORM ASSOCIATION.** 8vo, sewn. London: Effingham Wilson, 1855

Second Issue, with the word "hundred" correctly spelled.

3. **AINSWORTH (W. HARRISON).** A. L. s., with initials. 5 pp. 4to, [Nov. 12, 1836]. To Macrone the publisher.

A LONG, INTERESTING LETTER BLAMING MACRONE FOR HAVING QUARRELLED WITH DICKENS.

"I sincerely regret you have lost Mr. Dickens. It is a serious mistake. For I look upon him as unquestionably a writer of the first order. I am far from thinking Bentley's terms are at all adequate to his worth. £500 is the minimum value of his Novel: and in my opinion he ought to have £800 for it.—£200 was preposterously small. And you will find that the sale will fully bear out what I now state. Once more, I say, I am exceedingly sorry for your loss. You will not easily repair it," etc.

4. **AINSWORTH (W. HARRISON).** A. L. s., 1 p. 8vo, Jan. 2, 1840. To Mr. Moran. On literary matters; A. L. s., 1 p. 12mo, Jan. 6, 1846. To 'My dear Chevalier," a friendly letter. 2 pieces.

5. **ALLBUT (ROBERT).** London and Country Rambles with Charles Dickens: PHILIP (ALEX. J.), Dickens's Honeymoon and Where He Spent it; Charles Dickens, The Story of his Life; SALA (G. A.), Charles Dickens. 4 vols., 12mo, wrappers. London, v. d.

6. **AMERICAN NOTES** for General Circulation. 2 vols., 8vo, original brown cloth, uncut. London: Chapman & Hall, 1842

FIRST EDITION, FIRST ISSUE, with the faulty pagination in the table of contents of Volume I. Fine copy.

7. **AMERICAN NOTES** for General Circulation. Fourth Edition. 2 vols., original brown cloth, uncut (two margins torn in opening). London: Chapman & Hall, 1842

8. **AMERICAN NOTES** for General Circulation. Thin 8vo, original cloth. New York: Harper & Bros., 1842

First American Edition in book form. The work appeared in two American newspapers the same month, November, 1842.

9. **[AMERICAN NOTES.]** Change for the American Notes: in Letters from London to New York. By an American Lady. [Henry Wood.] 8vo, original cloth, uncut (one signature sprung). London: Wiley and Putnam, 1843

First Edition.

10. **ARCHER (THOMAS).** Charles Dickens. A Gossip about his Life, Works, and Characters. *With 18 full-page character sketches, reproduced in photogravure, on India paper, by Frederick Barnard, and other illustrations by well-known artists.* Royal 4to, half morocco, gilt edges. London: Cassell, n. d.

11. **ARCHER (THOMAS).** Another copy, in the original 6 parts, royal 4to, boards, cloth backs. London: Cassell, n. d.

12. **BARNABY RUDGE;** A Tale of the Riots of 'Eighty. *With Illustrations by George Cattermole and Hablot K. Browne.* Royal 8vo, original green cloth, uncut (back slightly faded). London: Chapman & Hall, n. d.

Complete in one volume. Fine clean copy.

13. **BARNABY RUDGE.** Four Plates engraved under the superintendence of Hablot K. Browne and Robert Young: Emma Haredale, Dolly Varden, Barnaby and Hugh, Mrs. Varden and Miggs. 8vo, wrappers. London: Chapman and Hall, 1849

14. **BARNABY RUDGE.** A Collection of "Dolly Varden" Music, each with lithographed pictorial covers, all in color except two; also a pictorial front cover of another piece, without the music. 8 pieces.

Rare.

15. **BARNABY RUDGE.** Play Bills of various Dramatizations by Murray Wood, Watts Phillips, Charles Dillon, Thomas Higgie, and others, performed at various English Theatres. 11 pieces.

Accompanying the above are a number of newspaper clippings of 1780 relating to the riots incident to the "No Popery" resolutions; a Broadside Poem, "England's Resolution to down with Popery, in spite of France and Spain"; a portrait of Lord Gordon, etc.

16. **BARNABY BUDGE.** By "Bos." *With Illustrations by "Phis."* Original pictorial front wrapper of Part I bound in. Thin royal 8vo, full tan calf, gilt top, by Root. London: E. Lloyd, 1841

Another of the shameless imitations of Dickens.

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"GRIP"—THE RAVEN

17. **[BARNABY RUDGE.]** "GRIP," Charles Dickens' Raven, stuffed and mounted in a glass case, 27 x 25 inches, with rustic ornaments.

PROBABLY THE MOST FAMOUS BIRD IN THE WORLD. Dickens kept "Grip" to study its habits, in order to describe them in "Barnaby Rudge." In the following two numbers will be found letters written by Charles Dickens to George Cattermole, asking his opinion of the idea of having the Raven always attending Barnaby, as the bird was "immeasurably more knowing" than the idiot Barnaby. The second letter relates to the Death of "Grip," describing his last moments and the probable cause of his death.

"BARNABY RUDGE" AND "GRIP" THE RAVEN

18. **BARNABY RUDGE.** Dickens (Charles). A. L. s., 2 pp. 8vo. Devonshire Terrace, January 28, 1841. To George Cattermole.

A MOST IMPORTANT LETTER ABOUT BARNABY RUDGE AND GRIP THE RAVEN. *"I want to know whether you* FEEL *ravens in general, and would fancy Barnaby's raven in particular. Barnaby being an idiot, my notion is to have him always in company with a pet raven who is immeasurably more knowing than himself. To this end, I have been studying my bird, and think I could make a very queer character of him. Should you like the subject where this raven makes his first appearance?"*

"GRIP" THE RAVEN

19. **BARNABY RUDGE.** Dickens (Charles). A. L. s., 4 pp. 8vo, Devonshire Terrace, Fifteenth June, 1841. To Angus Fletcher. Announcing the death of Grip the Raven. Inserted in sunken mount, and bound, with transcription of the letter and a full account of Grip, together with typewritten extract from 'Barnaby Rudge," in which the Raven figures. 8vo, full crushed red levant morocco, line-tooled, gilt borders, by Sangorski and Sutcliffe.

GRIP OCCUPIES A PROMINENT PLACE IN "Barnaby Rudge." While Dickens was engaged in writing this novel, Grip died, and he thus describes his death in his letter to Fletcher:

"Grip is no more. He was only ill a day. I sent for the medical gentleman (a bird-fancier on the New Road) on the first appearance of his indisposition. He promptly attended, and administered castor oil and warm gruel. Next day, the patient walked in a thoughtful manner up and down the stable till the clock struck twelve at noon; then staggered twice; exclaimed 'Hal-loa old girl' either as a remonstrance with his weakness, or an apostrophe to Death: I am not sure which—and expired . . . He has left a considerable property, chiefly in cheese and halfpence, buried in different parts of the Garden.

Good Christians say in such cases 'it was all for the best perhaps!' I try to think so,—he had ripped the lining off the carriage and eat the paint off the wheels. In the course of the summer while we were at Broadstairs, I think he would have eat it all bodily."

He further speaks of being fearfully hard at work (on "Barnaby Rudge") and of his expected trip for ten days in the Highlands; also of being importuned by the people of Reading to stand for the next Parliament, but he cannot afford it.

20. **BARNARD (F.).** Original wash Drawings of the characters enumerated below. 5 pieces folio, matted. Signed.

Betsy Trotwood from "David Copperfield"; Uriah Heep, from "David Copperfield"; Pecksniff, from "Martin Chuzzlewit"; Rogue Riderhood, from "Our Mutual Friend"; Caleb Plummer and his blind daughter, from "The Cricket on the Hearth."

21. **[BARNABY RUDGE.]** Frith (W. P.). Oil Painting of "DOLLY VARDEN." In gilt frame. Size, 14½ x 12½ inches.

ONE OF FRITH'S MOST SUCCESSFUL PAINTINGS, AND AN EXQUISITE PIECE OF COLORING.

Few characters of Dickens' are better known than the subject of Frith's painting, a sprightly, vivacious girl; and upon Dickens seeing the picture he was so well pleased with it that he commissioned the artist to paint one for him, which Frith did. This latter canvas was sold with other paintings after Dickens' death, at Christie's, July 9, 1870, and it was purchased by Thomas Agnew & Son for £1050. Frith then executed a third portrait of "Dolly" for himself. This painting was sold with the contents of "Bleak House" at Broadstairs, July 5, 1911. Catalogues of both these sales accompany the painting, together with 5 A. L. S. by Frith relating to the picture, also A PENCIL SKETCH OF HIS RECOLLECTION OF "DOLLY VARDEN".

We believe that the first painting is at South Kensington, and that the second belongs to Lord Burton.

22. **BATTLE OF LIFE (THE).** A Love Story. *Engraved frontispiece and title by Maclise; woodcuts by Maclise, Stanfield, Leech and Doyle.* 12mo, original red cloth, gilt stamps on front cover and back, gilt edges, yellow end-papers, as issued.

London: Bradbury & Evans, 1846

A remarkably fine copy of the FIRST ISSUE of the FIRST EDITION (or Eckel's second issue), before the cupid was added supporting the scroll, and with the publishers' name and imprint in type on engraved title. THE SCARCEST OF THE CHRISTMAS BOOKS TO FIND IN FIRST ISSUE.

23. **BATTLE OF LIFE (THE).** A Love Story. *Engraved frontispiece and title by Maclise; woodcuts by Maclise, Stanfield, Leech and Doyle.* 12mo, original red cloth, gilt stamps on front cover and back, gilt edges, yellow end-papers, as issued.

London: Bradbury & Evans, 1846

FIRST EDITION, Fourth issue, according to Eckel, with the cupid bearing scroll, and no publishers' imprint, on engraved title.

24. **BATTLE OF LIFE (THE).** Play Bills for various Performances, from December 26, 1846, the dramatization by Albert Smith. 8 pieces.

"The Battle of Life" was only published on December 19, 1846, hence the first Play Bill here offered is FOR THE PERFORMANCE ONE WEEK LATER.

25. **BATTLE OF LONDON LIFE (THE)**; or, Boz and his Secretary. By Morna (Capt. Thomas O'Keefe). *Frontispiece portrait, "Boz in his Study," and other illustrations by G. Sala, designed on stone.* 12mo, original pink printed boards, uncut (back weak). London: George Peirce, 1849

Presentation copy, inscribed, "*Mrs. Molyneux with the Author's compliments, July, 1850.*"

26. **BIBLIOPHILE SOCIETY.** Charles Dickens and Maria Beadnell. Private Correspondence between Dickens and Mrs. Henry Winter (born Maria Beadnell), the original Dora Spenlow in "David Copperfield" and Flora Finching in "Little Dorrit." [Compiled and annotated by John Harrison Stonehouse], edited

by Prof. George Pierce Baker. *Etched portrait by Bicknell, and other plates on Japanese paper, portraits reproduced from original sketches, one in colors, facsimiles of letters, etc.* Royal 8vo, half vellum, uncut. Boston: Bibliophile Society, 1908

One of 480 copies. With additional MS. notes by the compiler.

27. **BIBLIOPHILE SOCIETY.** Dickens-Kolle Letters (The). Edited by Harry B. Smith. Supplemental to the Letters from Charles Dickens to Maria Beadnell. *With 2 etched portraits, both on Japanese paper, one by Bicknell, and facsimile of autograph letter by Dickens.* 8vo, half vellum, uncut.
Boston: Bibliophile Society, 1910

One of 483 copies. The earliest letters of Dickens to his friend Henry Kolle.

28. **BIRMINGHAM AND MIDLAND INSTITUTE** (Address delivered at the), on the 27th September, 1869. By Charles Dickens, Esquire, President. 8vo, original wrappers.
SCARCE. [Birmingham, 1869]

29. **BLEAK HOUSE.** *With Illustrations by H. K. Browne.* In the Original Parts, (20 in 19), green printed wrappers, as issued.
London: Bradbury & Evans, 1852-3

FIRST EDITION IN THE ORIGINAL PARTS; FIRST ISSUE, with the slip in Part IX, referring to an accident to one of the plates. One back slightly worn; otherwise a fine clean copy.

30. **BLEAK HOUSE.** *With illustrations by H. K. Browne.* In the Original Parts, (20 in 19), green pictorial wrappers, uncut, as issued. London: Bradbury & Evans, Mar. 1852-Sept. 1853

FIRST EDITION IN THE ORIGINAL PARTS. FIRST ISSUE, with the slip in Part IX. A very fine copy, the backs on all the parts but two being unbroken.

31. **BLEAK HOUSE.** *With illustrations by H. K. Browne.* Bound in 2 vols., 8vo, green morocco, gilt backs, uncut.
London: Bradbury & Evans, 1853

FIRST EDITION, bound up from the original parts, with original covers and slips preserved. The advertisements, however, have not been retained. The printed title is wanting, otherwise a fine clean copy.

32. **BLEAK HOUSE.** *With illustrations by H. K. Browne.* 8vo, original green cloth, uncut. London: Bradbury & Evans, 1853

FIRST EDITION. Back slightly faded, and name on title, but a choice copy, with the "dark" plates in excellent impressions.

33. **BLEAK HOUSE.** Play Bills of Dramatizations, by J. P. Burnett and Edward Price, performed at various English Theatres. 11 pieces.

Included with the above are: "Jo" Galop, by Edward Solomon; Please give me a Penny. Ballad by W. Seibert; Poor Jo! by Alfred Lee, EACH WITH LITHOGRAPHED PORTRAITS OF "Jo"; Original Drawing of Russel Court, by Charles Martin, signed; Portraits of Jennie Lee, the impersonator of "Jo"; and newspaper cuttings and illustrations.

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UNIQUE AUTOGRAPH MANUSCRIPT OF MATCHLESS INTEREST
BEING
DICKENS' MEMORANDUM BOOK CONTAINING SUGGESTIONS FOR PLOTS, NAMES, ETC. USED IN HIS NOVELS

34. **BOOK OF MEMORANDA.** Written on 28 pages. Being Rough Notes jotted down just as they occurred to him at odd moments, and embracing Scenes, Conversations, Ideas and Suggestions for use in his Novels; long Lists of Names, many of which were afterwards used by him. In most such cases they are scored out, or marked as having been used. 8vo, cloth, enclosed in crushed red levant morocco case.

THIS PRECIOUS VOLUME is fully described by Forster in the Chapter entitled "Hints for Books Written and Unwritten, 1855-6," which forms pages 245 to 266 of the third volume of his Life of Dickens.

Forster laid great stress upon this Memoranda Book, as showing Dickens' method of work in composing his novels. Those portions of his memoranda which he had used in his novels have been checked or very slightly scored out, and HERE WE SEE THE FIRST INCEPTION of such well-known names as Wegg, Stryver, Lammle, and others.

THIS VOLUME WAS PRESENTED TO MR. & MRS. COMYNS CARR BY DICKENS' DAUGHTER, MRS. KATE PERUGINI, WITH HER AUTOGRAPH INSCRIPTION.

IT WOULD BE IMPOSSIBLE TO IMAGINE A VOLUME POSSESSING MORE PERSONAL TOUCH, OR ONE MORE CLOSELY CONNECTED WITH THE LITERARY LIFE OF CHARLES DICKENS.

[SEE ILLUSTRATION]

35. **BROWNE (H. K.).** A Collection of the title-pages *with Vignette Illustrations,* of Dickens' Works, issued by Chapman and Hall [1856-60]. *22 plates.* 8vo, half red morocco, gilt top, by Riviere. London: Chapman and Hall, [1856-60]

36. **BULWER (EDWARD, LORD LYTTON).** A. L. s., with initials, 2 pp. 12mo, regarding the furnishings of a house he has rented; A. L. s., 1 p. 12mo, mentioning "Pelham." 2 pieces.

37. **BUSS (R. W.).** A Collection of about NINETY AUTOGRAPH LETTERS, mostly of 3 or 4 4to pages each, chiefly addressed to Joseph Mayer, the Antiquary and Art Collector of Liverpool, dealing in detail with his paintings and etchings and on art subjects generally, amounting ALMOST TO AN AUTOBIOGRAPHY for the years 1836-69. The whole mounted to 4to, unbound.

THIS IS A REMARKABLE COLLECTION. There are PROOF OR EARLY IMPRESSIONS of a large number of his engravings, together with some ORIGINAL DRAWINGS; an Essay on Fresco Painting, etc., etc.

38. **BUSS (R. W.).** Materials Collected for my Four Lectures on English "Comic and Satiric Art"; also for "English Graphic Satire," and for "An Essay on English Caricature." *Caricature engravings by Gillray, Hogarth, Cruikshank, Seymour, Alken and others,* SOME IN COLOR: *a large number of* ORIGINAL PENCIL SKETCHES (*including a portrait of Cruikshank*), *and copies and photographs of caricatures, etc., also* ORIGINAL DRAWINGS BY HEATH, *together with* THE ORIGINAL MANUSCRIPT, mounted in two royal folio volumes, buckram, with specially written titles. 1873

Though Buss is best known as the contributor of two plates to "Pickwick," he was a considerable authority on Art topics, and in this con-

Items:

The unwieldy ship taken in tow by the starting little steam Tug. [Done in Cop (and Banks).

The drunken? — dissipated? — what? —
— Lion and his parkill and Pumer — stealing down
Wum at unusual hours. [Done in Carton.

"The office" The life of the office. The men in it.

Our house. Whatever it is, it is in a fashionable situation and a fashionable neighbourhood. (Auctioneer called it "a gentleman's residence.") A series of little closets squeezed up into the corner of a dark street — but a Duke's mansion round the corner. The whole house just large enough to hold a vile smell. The air bottled in it at the rest of times, a kind of distillation of Mews. [Done in The Romance.

Dick's Buying pork shelly — pattern? — a new hat. So incongruous, that it makes him like a pieman King Boy, or King George himself, who is full dressed in a cocked hat or a waistcoat — and nothing else.

[illegible] (in the new

nection the above collection is certainly interesting. The subject of the lectures is exhaustively treated both historically, from the earliest times to the modern "Punch" artists, and by means of illustration. In the introduction the Author sets forth his reasons for bringing the material together, and incidentally remarks that his "Battle of Life" had been a hard-fought one.

39. **CANNING (ALBERT S. G.).** Philosophy of Charles Dickens; Charles Dickens, The Story of his Life. By the Author of the "Life of Thackeray." 2 vols., 12mo, cloth. London, v. d.

LEWIS CARROLL'S OPINION OF "DAVID COPPERFIELD" WHEN A BOY

40. **CARROLL (LEWIS).** A. L., 4 pp. 4to. School House, May 24, [1849]. To his sister Elizabeth.

A CHARMING LETTER, written to his sister while he was at Rugby. It is very chatty, and on a variety of topics.

"David Copperfield" had just been published and Carroll writes:

"I have read the 1st number of Dickens' new tale 'Davy Copperfield.' It purports to be his life & begins with his birth & childhood: it seems a poor plot, but some of the characters & scenes are very good. One of the persons that amused me, was a Mrs. Gummidge, a wretched melancholy person, who is always crying, happen what will: & whenever the fire smokes or other trifling accident occurs, makes the remark with great bitterness & many tears, that 'she is a lone lorn creetur, & everythink goes contrairy with her.'"

41. **CENTENARY OF CHARLES DICKENS (THE).** A Scrap Book containing several hundred Newspaper Clippings, Excerpts from Magazines and Periodicals, Portraits, a sheet of the RARE CENTENARY STAMPS, etc., etc., mounted in one volume, folio, cloth.

42. **CHARLES DICKENS AS EDITOR:** Being Letters Written by him to William Henry Wills, his sub-editor. Selected and edited by R. C. Lehmann. *With portraits.* 8vo, cloth.
FIRST EDITION. London, 1912

43. **CHARLES DICKENS, ESQ., ON THE LATE EXECUTION.** A Letter "To the Editor of the Times." 1 p. 8vo, dated Devonshire-terrace, Tuesday, Nov. 13," [1849]. Inserted among the advertisements of the issue of "The Quarterly Review" for December, 1849.

A hitherto unnoticed Dickens item.

44. **CHESTERTON (G. K.).** Charles Dickens. *With 2 portraits in photogravure.* 8vo, original cloth.
FIRST EDITION. London: Methuen & Co., [1906]

45. **CHILD'S DREAM OF A STAR (A).** Printed in sanguine. 16mo, wrappers, with the star and rays in gilt, and original mailing envelope. London: Privately Printed, 1899

46. **CHILD'S HISTORY OF ENGLAND (A).** *Frontispieces by F. W. Topham.* 3 vols., square 16mo, original reddish-brown cloth, gilt vignettes on front covers. London, 1852-4

FIRST EDITION. Scarce in this clean condition.

47. **CHIMES (THE):** A Goblin Story of Some Bells that rang an Old Year out and a New Year in. *Engraved frontispiece and title, and woodcuts by Maclise, Doyle, Leech and Stanfield.* 12mo, original red cloth, gilt stamp on front cover and back, yellow end-papers, gilt edges, as issued (front cover slightly worn at hinge).
London: Chapman & Hall, 1845

FIRST EDITION, FIRST ISSUE, with the name of the publishers a part of the engraved title.

48. **CHIMES (THE):** A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In. 16mo, original green pictorial cover, uncut. London: Bradbury and Evans, 1858

FIRST EDITION IN THIS FORM, prepared for Reading. Good clean copy.

49. **CHIMES (THE).** In Three Peals, dramatized by Edward Stirling. *Frontispiece.* 12mo, new wrappers, uncut.
London: W. Barth, [1844]

FIRST EDITION in this form. Correctly printed from the Prompt Book.

50. **CHIMES (THE).** Jullien's Chimes Quadrilles. 7 pp. 4to, cloth. London, n. d.

The title-page is lithographed in gold and colors and represents the New Year's Dance, with Trotty, Mrs. Chickenstalker, Meg and Richard dancing. The stone pitcher of flip stands on a table at the left, and at the top are six gold bells, one for each letter of "Chimes."

51. **CHIMES (THE).** The Chimes Quadrille. Composed for the Musical Bouquet. *Engraved heading of the Bells emitting hundreds of Goblins, by Ashley.* 4 pp. 4to, cloth.
London: J. Bingley, n. d.

52. **CHIMES (THE).** Play Bills of Dramatizations by Edward Stirling, C. H. Hazlewood, Mr. Broadfoot, etc., 1844 and later. 6 pieces.

Accompanied by four pieces of Music, with lithographed and engraved title-pages, two in color (one duplicated), and contemporary newspaper cuttings and illustrations.

FIRST ISSUE OF THE "CHRISTMAS CAROL"

53. **CHRISTMAS CAROL (A).** In Prose. Being A Ghost Story of Christmas. *With Illustrations by John Leech, the full-page plates brilliantly colored. Title in red and blue.* 12mo, original brown cloth, gilt stamp on back and front cover, gilt edges, green end-papers. London: Chapman & Hall, 1843

FIRST EDITION, FIRST ISSUE, with "Stave I" and all the other points called for by Eckel.

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54. **CHRISTMAS CAROL (A).** In Prose. Being a Ghost Story of Christmas. *With Illustrations by John Leech, the full-page plates brilliantly colored.* 12mo, original brown cloth, gilt stamp on back and front cover, yellow end-papers, gilt edges, as issued. London: Chapman & Hall, 1844

THE EXCESSIVELY RARE TRIAL ISSUE, dated 1844 but issued in 1843, with the title printed in red and green, the half-title in green, and the error of "Stave I."

There are pencilled annotations in Stave II which would indicate that changes in the text had been contemplated.

55. **[CHRISTMAS CAROL.]** Dickens (Charles). A. L. s., 1 p. 8vo. Devonshire Terrace, Fifteenth May, 1844. To Bradbury and Evans. In regard to "The Christmas Carol." Mentions that Chapman and Hall had on hand on April 30, 1844, 337 copies in quires and 227 copies in cloth.

56. **CHRISTMAS CAROL (A),** or Past, Present, and Future. In Three Staves. Dramatization by Edward Stirling. 12mo, original blue wrappers. London: William Barth, [1844]

57. **CHRISTMAS CAROL (A).** In Prose. Being a Ghost Story of Christmas. 16mo, original green wrappers, with vignette by Leech, uncut. London: Bradbury and Evans, 1858

FIRST EDITION IN THIS FORM, prepared for Reading. Very Scarce.

58. **CHRISTMAS CAROL (A),** or, The Miser's Warning. A Drama in Two Acts. Adapted from Dickens by C. X. Barnett. *Frontispiece.* 16mo, sewn, uncut. London, n. d.

Dunscombe's Edition.

59. **CHRISTMAS CAROL (A).** A Facsimile Reproduction of the Author's Original MS. With an Introduction by F. G. Kitton. Royal 4to, boards, vellum back, gilt top, uncut. London: Elliot Stock, 1890

Covers slightly worn at edges, otherwise a fine copy.

60. **CHRISTMAS CAROL (A).** Play Bills of Dramatizations by Edward Stirling, J. C. Buckstone, and others, performed at various English Theatres, 1844 and later, 16 pieces, with news clippings and illustrations, mounted.

Accompanied by three pieces of Music, two with lithographed pictorial title-pages.

61. **CHRISTMAS CAROL (A).** Set to Music to the English Air of "Old King Cole." *With drawing by Crowquill.* 4to, cloth.

Extract from "The Illustrated Book of British Song."

62. **CHRISTMAS NUMBERS OF "HOUSEHOLD WORDS" AND "ALL THE YEAR ROUND."** 19 numbers, 8vo, sewn, uncut, the last five numbers in blue printed wrappers as issued. Enclosed in green morocco case, lettered on back. 1850-67

FIRST EDITION of each work of Dickens contained in the 19 numbers as follows:

1850 A Christmas Tree
1851 What Christmas is as we grow older
1852 The Poor Relation's Story, and The Child's Story
1853 The Schoolboy's Story, and Nobody's Story
1854 The Seven Poor Travellers: The First Poor Traveller, and The Road
1855 The Holly-Tree Inn
1856 The Wreck of the Golden Mary (2)
1857 The Perils of Certain English Prisoners
1858 A House to Let: Going into Society
1859 The Haunted House
1860 A Message from the Sea
1861 Tom Tiddler's Ground
1862 Somebody's Luggage
1863 Mrs. Lirriper's Lodgings
1864 Mrs. Lirriper's Legacy
1865 Dr. Marigold's Prescriptions
1866 Mugby Junction
1867 No Thoroughfare

63. **COCKNEY ADVENTURES** and Tales of London Life. By Renton Nicholson. *With numerous woodcuts, some of which are colored by hand.* 8vo, original cloth, uncut (name on title).
An imitation of the "Sketches." London: W. M. Clark, 1838

PROMPT BOOK USED BY CHARLES DICKENS

64. **COMFORTABLE LODGINGS**; A Farce in Two Acts, by Richard Brinsley Peeke. *Frontispiece by R. Cruikshank.* 12mo, original printed wrappers. London: John Cumberland, n. d.
This copy was used as a Prompt Book by Charles Dickens and his company of amateurs in 1847. It is marked in ink with instructions, and accompanying it is the "Call Plot," 3 pages, in the handwriting of John Willmott (Macready's prompter) who went with the company.
This Call Plot is very interesting, giving the names of the actors, among them being Dickens as Sir Hiss, Leech, Cruikshank, Lemon, Stone, Egg, and Mrs. Caulfield.

65. **COVENY (CHRISTOPHER).** Twenty Scenes from the Works of Dickens designed and etched by Christopher Coveny. 4to, half morocco, gilt top. Sydney, 1883
First Edition. Fine copy of this unusual series of etchings.

66. **CRICKET ON THE HEARTH (THE).** A Fairy Tale of Home. *Engraved title and frontispiece, and numerous woodcuts in the text by Maclise, Doyle, Stanfield, Leech, etc.* 12mo, original red cloth, gilt vignette on front cover, gilt stamp on back, yellow end-papers, gilt edges, as issued.
London: Printed and published for the author, by Bradbury and Evans, 1846
First Edition.

67. **CRICKET ON THE HEARTH (THE).** A Fairy Tale of Home. 16mo, original green pictorial wrappers (soiled and back worn), uncut. London: Bradbury and Evans, 1858
First Edition in this form, prepared for Reading.

68. **CRICKET ON THE HEARTH (THE).** A Fairy Tale of Home. *With the original illustrations.* 12mo, red cloth, gilt stamping, uncut. London: Chapman & Hall, 1886
Presentation Copy, inscribed on inside front cover: *"Mary Boyle from Geo. Hogarth Xmas 88."*

69. **CRICKET ON THE HEARTH (THE).** Play Bills of Dramatizations by Albert Smith, T. Abbott, C. H. Stephenson, and others, performed at various English Theatres, 1845 and later. 28 pieces.

THIS LOT INCLUDES THE VERY RARE BILL OF THE THEATRE ROYAL, LYCEUM, for the performance on December 20, 1845, THE DAY THE BOOK WAS PUBLISHED.

Included with the foregoing are 8 pieces of Music (one duplicate), 6 of which have engraved or lithographed title-pages.

70. **[CRICKET ON THE HEARTH.]** Dickens (Charles). A. L. s., 3 pp. 8vo. Devonshire Terrace, Fourth October, 1845. To Clarkson Stanfield.

"I am touched to the quick by the kind heartedness of your letter. Heaven forbid that there should be any of that same dirty metal in the leaven of our friendship, ever! I shall hope in a fortnight or so, to shew you something of the Tale I am thinking still, but have not yet begun." [In all probability, "The Cricket on the Hearth."]

71. **CROTCH (W. WALTER).** Charles Dickens, Social Reformer; CANNING (A. S. G.), Dickens Studied in Six Novels. 2 vols., 8vo, cloth. London, 1912-3

72. **CROTCH (W. WALTER).** The Pageant of Dickens; About Edwin Drood; MENKEN (ADAH ISAACS), Infelicia. (Dedicated to Dickens, with his letter of acceptance in facsimile.) Together 3 vols., 8vo and 12mo, cloth. V. p., v. d.

73. **[CRUIKSHANK (GEORGE).]** More Hints on Etiquette. for the Use of Society at Large, and Young Gentlemen in Particular. *With cuts by George Cruikshank.* 16mo, original limp wine-color cloth. London: Charles Tilt, 1838

FINE COPY OF THE SCARCE FIRST EDITION, sometimes ascribed to Dickens.

74. **CRUIKSHANK (GEORGE).** The Artist and the Author. A Statement of Facts, Proving that the Distinguished Author, Mr. W. Harrison Ainsworth, is "labouring under a singular delusion" with respect to the origin of "The Miser's Daughter," "The Tower of London," etc. 8vo, sewn. London: Bell and Daldy, [1872]

VERY RARE. This is a pamphlet issued by Cruikshank putting forward his view in the quarrel between Harrison Ainsworth and himself. Cruikshank in this pamphlet reiterates his previous statements that he WAS THE ORIGINATOR OF OLIVER TWIST, which, says Cruikshank, Dickens *"did not deny—because he could not."*

CRUIKSHANK'S PENCIL SKETCH OF DICKENS

75. **CRUIKSHANK (GEORGE).** Original pencil portrait done for the etching, with signatures of both Charles Dickens and George Cruikshank, in pencil. An INDIA PROOF IMPRESSION of the etched portrait accompanies the sketch.

Accompanying this drawing is a most interesting MS. account of the occasion at which the portrait was executed—done on the spur of the moment, at the house of Mrs. Ben Sawyer (the original, it is supposed, of the character in "Pickwick," Mrs. Leo Hunter).

76. **CRUIKSHANK (GEORGE).** Autograph Signature, with subscription "I am Yours very truly." For the "I" Cruikshank has drawn a large eye; Carte-de-visite photograph, autographed and dated May 4, 1866. 2 pieces.

77. **CRUIKSHANK (GEORGE).** Autograph signature on an envelope addressed to W. H. Harrison.

78. **CURIOUS DANCE ROUND A CURIOUS TREE (A).** 12mo, full tan calf, gilt top, by Bedford. [London, 1860]

Second issue.

79. **DARLEY (F. O. C.).** Character Sketches from Dickens. *A series of 13 photogravures on Japan paper.* 8vo, loose in cloth portfolio. Boston: Estes and Lauriat, 1892

80. **DARLEY ILLUSTRATIONS** to Dickens' Works. *53 engraved plates, also portrait of Dickens and engraved view of Gad's Hill.* Together 55 plates, 12mo. In fine clean condition.

81. **DAVID COPPERFIELD (THE PERSONAL HISTORY OF).** *With illustrations by H. K. Browne.* In the Original Parts (20 in 19), 8vo, light green printed wrappers, as issued, uncut, in half wine-color morocco slip case.

London: Bradbury and Evans, 1850

A very fine copy of the First Edition, First Issue, with the correct date on the engraved title. The wrappers are in splendid condition, and the parts have the advertisements and slips. This is rather an exceptional copy, with the plates fresh and clean, and on account of the smallness of the issue and the parts being much read and roughly handled, it is one of the scarce works in parts to secure in good condition.

82. **DAVID COPPERFIELD.** *With Illustrations by H. K. Browne.* Thick 8vo, full tan calf, gilt back and inside borders, gilt edges. London: Bradbury & Evans, 1850

First Edition, with the date 1850 on the engraved title. Fine clean copy.

83. **DAVID COPPERFIELD.** *With Illustrations by H. K. Browne.* Thick 8vo, original green cloth, uncut.

London: Bradbury & Evans, 1850

First Edition, First Issue, with the date 1850 on engraved title.

84. **DAVID COPPERFIELD.** A Reading. In five chapters. 8vo, full red levant, gilt top, uncut. Privately printed, n. d.

Reading Edition, evidently the revised proof-sheets bound.

85. **DAVID COPPERFIELD.** Play Bills of Dramatizations by Andrew Halliday, T. Gideon Warren, E. H. Brookes, etc., of "Little Emily," performed at various English Theatres. 23 pieces.

Accompanying the above are two pieces of contemporary sheet music, each with lithographed covers, together with numerous newspaper cuttings, illustrations, etc.

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86. **[DAVID COPPERFIELD.]** Dickens (Charles). A. L. s., 2 pp. 8vo. Tavistock House, Second May, 1853. To C. P. Roney.

"A journey to Ireland, occupied as I am at present, would not be much more easy to me than a journey to the moon. . . . I have often felt curious to know whether any remembrances of old times were revived . . . by any parts of David Copperfield."

87. **DEATH OF CHARLES DICKENS (THE).** A Contemporary Scrap Book of Newspaper Obituary Notices, Portraits, etc., pasted into an old account book, folio, boards. 1870

An attempt to re-gather this ephemeral material would prove almost futile, hence the desirability of such a scrap book for the lover of Dickens.

88. **DEATH OF DICKENS.** Collection of clippings from London newspapers. Pasted into a 12mo volume, cloth.

89. **DICKENS AND DISRAELI.** Lithographed Portraits, with a view of Gad's Hill in the background. Small 4to, on heavy boards.

A VERY SCARCE PORTRAIT PLATE, published with the "Tailor and Cutter" for July 1870, as a Fashion Plate.

PRESENTATION SET TO WILKIE COLLINS

90. **DICKENS (CHARLES).** The Works of Charles Dickens. *Engraved titles by "Phiz."* Library Edition. 22 vols., 12mo, half red morocco (worn), gilt edges. London: Chapman and Hall, 1858

PRESENTATION SET TO WILKIE COLLINS, with the following inscription written in Dickens' favorite blue ink on Tavistock House embossed paper:

"Tenth November, 1859. To Wilkie Collins. This set of the Library Edition of my books, with affectionate regard. In remembrance of The Lighthouse, The Frozen Deep, and much more. Charles Dickens."

The binding is that used by Dickens for the presentation copies of his books to his personal friends.

91. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. 13 Furnivals Inn, no date. With seal.

A VERY RARE LETTER, written between 1834 and 1837, in which HE MENTIONS HIS FATHER, A VERY RARE OCCURRENCE.

WRITTEN BEFORE HIS MARRIAGE

92. **DICKENS (CHARLES).** A. L. s., 1 p. 4to (July 4, 1835), written on blank portion of another letter by Catharine Hogarth, both horizontally and perpendicularly.

"I have been requested by Catharine (upon my word I don't know why), to communicate the singularly interesting intelligence that I have got two black eyes—naturally and not artificially acquired. . . . It is my earnest hope that no change in Catharine's condition will produce the slightest alteration in the friendship which I am happy to hear subsists between you, unless it be to render it closer and more lasting," etc.

DICKENS' MONODY ON MARY HOGARTH

93. **DICKENS (CHARLES).** A. L. s., 5 pp. 8vo. Doughty Street, [Oct. 26, 1837]. To Mrs. Hogarth, Dickens' Mother-in-law. Relates entirely to the Death of Mary Hogarth, to whom Dickens was engaged to be married. Some folds torn, some repaired.

Thanking Mrs. Hogarth for a memento of Mary, he further says: *"I have never had her ring off my finger by day or night, except for an instant to wash my hands, since she died. I have never had her sweetness and excellence absent from my mind so long. I can solemnly say that waking or sleeping I have never once lost the recollection of our hard trial and sorrow, and I feel that I never shall,"* etc.

94. **DICKENS (CHARLES).** A. L. s., 1 p. 4to. Manchester, January 13th, 1839. To Mr. Wilson.

"Have the goodness to strike out the Music to Mr. Ainsworth's song, and to print the song without it, also to restore the passage erased in page 128, beginning 'The Hurricane' and ending 'by the excess of their fears,' " etc. [Ref. Bentley's Misc. Vol. V, ch. 6, p. 127, not 128 as Dickens wrote—also for Music, ch. 5, p. 114.]

95. **DICKENS (CHARLES).** A. L. s., 1 p. 4to. 48 Doughty Street, March 25, 1839. To Henry Colburn.

"Will you make arrangements with some printer for getting on with Mr. Macrone's book? I shall be ready to give out the copy this week."

96. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Devonshire Terrace, Fourth May, 1841. To Mrs. Booth.

"I could not bring Mr. Booth to Lord Jeffrey's recollection. . . . I would advise you not to urge the matter in that quarter. . . . I know something of Macaulay and . . . will inclose him Mr. Booth's Memorial myself, but it must have added to it the facts of his apoplexy . . . as it stands . . . the case is not strong enough to attract attention among a hundred others."

97. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Devonshire Terrace, First December, 1841. To Francis Ross. Postponing a trip for a week on account of the "particularly national" weather.

98. **DICKENS (CHARLES).** A. N. s., 1 p. 8vo. Devonshire Terrace, Twenty Seventh December, 1841. To Francis Ross. Making an appointment.

99. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Devonshire Terrace, Ninth January, 1844. To Dr. George Shrenburgh. Regarding the translation of his books into German. Matted, with portrait.

"My publishers facilitate the German translations of my writings, by sending early sheets to certain German Booksellers. But this is a matter or arrangement between them. The books are translated IN *Germany, and the enterprise is not mine, or my publishers', but originates with German houses of business,"* etc.

100. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Devonshire Terrace, Seventeenth January, 1844. To William Scholefield. He will be glad to preside at the Birmingham meeting.

101. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Devonshire Terrace, Twenty Third April, 1844. To Mrs. S. C. Hall. With a carte-de-visite portrait of Dickens laid down on second sheet.

Thanking her for Chambers's Journal, which is *"as congenial to me, generally, as the brown paper packages in which Ironmongers keep nails,"* and complimenting her on one of her tales, which he has *"read with very great pleasure,"* etc.

102. **DICKENS (CHARLES).** A. L. s., 2 pp. small 4to. Devonshire Terrace, Twenty Third July, 1845. To Edwin Landseer. With envelope, franked.

"I would if I could—but I am tied by the heels—both heels—having engagements and occupations from which I can no more cast myself off to-day than I can cast myself to the top of the church weathercock, which I think I wou'd do, if I could: to get out of the way," etc.

103. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Devonshire Terrace, Twenty Eighth July, 1845. To Clarkson Stanfield. In regard to Stanfield's part in a play.

104. **DICKENS (CHARLES).** A. L. s., 4 pp. 8vo. 1 Devonshire Terrace, Seventh August, 1845. To Miss Kelly, with envelope, franked.

"Mr. Stanfield and I, met the other gentlemen concerned in our Play (most of them more or less known to you, I believe) last night; and we impressed upon them the ease and privacy of your little theatre, as compared with the Saint James's . . . they very willingly agreed to come to Dean Street, and we purpose playing there on Monday, the fifteenth of next month. . . .

I address you in the least ceremonious form because I have known you in your best spirit for some years; and I feel somehow or other like an old acquaintance."

105. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Devonshire Terrace, Fourth September, 1845. To W. Hazlitt.

"I have given our young friend, a note to Beard: which I will back by the strongest personal recommendation. . . . It is very kind of you to interest yourself so actively in the matter," etc.

106. **DICKENS (CHARLES).** A. L. s., with initials, 1 p. 8vo. Devonshire Terrace, Seventeenth October, 1845. To George Cruikshank. Enclosing him £30 for investment.

107. **DICKENS (CHARLES).** A. L. in the third person, 1 p. 8vo. Devonshire Terrace, Twenty Eighth February, 1846. To Mr. Winston. A business letter.

108. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. 1 Devonshire Terrace, Twenty Fifth July, 1847. To Clarkson Stanfield. Asking Stanfield's permission to allow his name to be used as a member of the Committee for the relief of the children of Elton the actor, who was drowned on the "Pegasus."

109. **DICKENS (CHARLES).** A L. s., 2 pp. 8vo. Devonshire Terrace, Thirteenth December, 1847. To W. Hazlitt.

"If you would like me to write you a letter expressive of my opinion of your capacities and deserts, believe me it will be a pleasure to me to do so," etc.

110. **DICKENS (CHARLES).** A. L. s., 4 pp. 8vo. Devonshire Terrace, First April, 1848. To Samuel Newton. Reply to an aspiring poet who desired Dickens to use his influence with his publishers in the aspirant's behalf.

A FINE LETTER in which Dickens writes at length to his literary correspondent, though declining his request.

111. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Devonshire Terrace, Tenth May, 1848. To Macready. Written "From my Tent in the Garden."

> *"We are rehearsing at the Haymarket now, and Lemon mentioned to me yesterday that Webster had asked him if he would sound Foster or me as to your intention of having a farewell Benefit before going to America,"* etc.

112. **DICKENS (CHARLES).** A. L. in the third person, 2 pp. 8vo. Broadstairs, Twenty Fourth September, 1848. To Mrs. Scott. Regarding the payment of Income Tax assessment on Urania Cottage.

113. **DICKENS (CHARLES).** A. L. s., 2 pp. 12mo. Devonshire Terrace, Twenty First May, 1849. To I. K. Brunel. Friendly letter.

114. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Devonshire Terrace, Twenty Sixth March, 1850. To Charles Knight.

> *"The illustrations of Cheapness are* MOST ADMIRABLE. *We have opened Number 3 with the Lucifer Match, and I assure you it comes out gloriously,"* etc.

115. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Office of Household Words, First May, 1850. To P. Meadows Taylor.

> *"I beg to thank you for your obliging note, and am happy to retain the Mischief-Maker for insertion.*
>
> *On its publication, a remittance for the amount due you on the usual terms of the Journal, will be made by Post,"* etc.

116. **DICKENS (CHARLES).** A. L. s., with initials. 1 p. 8vo. Broadstairs, Nineteenth September, 1850. To "My dear Mac." Inviting him to the Haymarket.

117. **DICKENS (CHARLES).** A. L. in the third person, 2 pp. 8vo. Devonshire Terrace, Thirteenth March, 1851. To Mr. Booth. In relation to his purchasing Balmoral House. With envelope.

118. **DICKENS (CHARLES).** A. L. in the third person, 1 p. 8vo. Great Malvern, Fifteenth March, 1851. To Mr. Booth. Making an appointment to look at Balmoral House, with envelope, franked.

119. **DICKENS (CHARLES).** A. L. in the third person, 2 pp. 8vo. Great Malvern, Twentieth March, 1851. To Mr. Booth. Making Mr. Booth an offer for Balmoral House.

> It is perhaps fortunate that this offer was not accepted. Had it been accepted, some of the later books might not have been written, for a large load of gunpowder passing through the Regent's Canal a few years after, exploded opposite the house and wrecked it.

120. **DICKENS (CHARLES).** A. L. s., 3 pp. 8vo. Broadstairs, Sixteenth July, 1851. To I. N. Robinson. In regard to Charles Hugo's trial, and refusing to sign a memorial in his favor,

as his published expressions, for which he was convicted, formed "a very dangerous social ground to take."

"I have the honor of knowing his father, whose genius I hold in the profoundest admiration, and for whom I entertain great personal respect."

121. **DICKENS (CHARLES).** A. L. in the third person, 1 p. 8vo. Tavistock House, Twenty First February, 1852. To Mr. Toole. Returning tickets which he cannot use.

122. **DICKENS (CHARLES).** Autograph Letter, written in nautical slang, 1 p. 8vo. To Clarkson Stanfield.

"Yoho old Salt! Neptun' ahoy! you don't forget messmet, as you was to meet Dick Sparkler and Mark Dorfuss on the fok'sle of the good ship Owssel Words Wednesday next 1/2 past 4? Well. Belay my heart of oak, belay. Come alongside the Tavistock same day and hour, 'stead of Owssel Words. Hail your shipmets, and they'll drop over the side and jine you, like two new shillings a droppin into the Purser's pocket. Damn all loblolly boys and swabs, and give ME *the lad with the tarry trousers which shines to me like Di'mings bright. H.M.S. Tavistock, 2d January 1853."*

123. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Tavistock House, March 28, 1853. To Benjamin Webster. Friendly letter mentioning Lord Lytton.

124. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Guild of Literature and Art, May 10, 1853. To Miss Kelly, with envelope, franked.

"I think it will be best for you to meet us here, if you can, on Saturday. . . . I have taken the St. James's for the 9th of June. Bring as many large names with you, for the committee, as you can."

125. **DICKENS (CHARLES).** A. L. s.,, 6 pp. 8vo, Venice, Twenty Fifth November, 1853. To Georgina Hogarth. With envelope, franked.

A FINE LONG LETTER, recounting his experiences in Italy, and mentioning an amusing meeting with Mrs. Landor. Published in Vol. 1, p. 337 of the "Letters."

126. **DICKENS (CHARLES).** A. L. s., with initials. 1 p. 8vo. Tavistock House, Seventeenth February, 1854. To Mark Lemon, asking for Tom Taylor's address.

127. **DICKENS (CHARLES).** A. L. s., 5 pp. 8vo. Tavistock House, Twenty Sixth October, 1854. To John Saunders. Slightly worn in folds.

A FINE LONG LETTER, in which Dickens takes pains to criticize Saunders' Play constructively, and to suggest in detail what corrections he would advise.

128. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Tavistock House, Tenth April, 1855. To Webster. Introducing the Hon. Edmund Phipps.

129. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Folkestone, July Twenty Second, 1855. To E. M. Ward. Letter of thanks.

130. **DICKENS (CHARLES).** A. L. s., with initials. 3 pp. 8vo, Paris, Twenticth April, 1856. To W. H. Wills, on business matters.

As was his custom when writing business letters to Wills, he has a caption for each subject he writes about. In the present letter there is much about "Household Words" affairs; Sala; Macready's Draft; Royal Academy Dinner; Tavistock Ground; and The Tenantry.

131. **DICKENS (CHARLES).** A. L. s., with initials, 2 pp. 8vo. Boulogne, Twenty Second June, 1856. To W. H. Wills. On "Household Words" affairs.

132. **DICKENS (CHARLES).** A. L. s., 4 pp. 8vo. H. W. office, Second July, 1856. To Mark Lemon.

A very interesting letter respecting Tavistock House, and relating "a wonderful robbery at Folkestone."

"The new Manager of the Pavilion who succeeded Giovannini had in keeping £16,000 of a foreigner, and bolted with it, as he supposed, but in reality with only £1,400 of it. The Frenchman had previously bolted with the whole, which was the property of his mother. With him to England the Frenchman brought a 'lady,' who was all the time and at the same time, endeavoring to steal all the money from him and bolt with it herself. The details are amazing, and all the money (a few pounds excepted) has been got back," etc.

133. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Boulogne, Twentieth July, 1856. To W. H. Wills.

"You will be amazed to receive letters from Custom House Agents, informing you of a case of wine lying for you at that agreeable public establishment, and proposing to clear it. I have bought it for Macready," etc.

134. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Tavistock House, Christmas Eve, 1856. To William Charles Kent, with envelope.

Declining to sit for his portrait. *"Scarcely a week passes without my receiving requests from various quarters, to sit for likenesses, to be taken by all the processes ever invented,"* etc.

135. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Office of Household Words, Sixteenth March, 1857. Written at the bottom of a Resolution to be offered by him in reference to the case of Mrs. Haydon.

136. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Gad's Hill, Eleventh June, 1857. To "My Dear Hunt." Signed with initials.

"This summer retreat (on the spot where Falstaff ran away) will be my home until the winter probably, but I shall be often in town, and will come to you one day . . . the death of poor Jerrold prevents my naming the day now; I hope to do his family some good, and shall be for a few days overwhelmed with that business," etc.

137. **DICKENS (CHARLES).** A. L. s., with initials, 2 pp. 8vo. Tavistock House, Eighth July, 1857. To Maclise.

"I cannot possibly have given you more pleasure through Richard Wardour, than you have given me through your appreciation of it. . . . The Queen was undoubtedly wonderfully taken. I had a letter on Sunday, of the most unofficial and uncourtly character. She sent for me after the

Play, but I beg to be excused from presenting myself in any dress but my own," etc.

The Play referred to is "The Frozen Deep," by Wilkie Collins, first acted at Tavistock House. In July 1857 it was performed at the Gallery of Illustration, for the benefit of Douglas Jerrold's family.

138. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Gad's Hill Place, Fifth September, 1857. To W. F. Sorrell. Nice letter of thanks.

139. **DICKENS (CHARLES).** A. L. s., 4 pp. 8vo. Tavistock House, February Third, 1858. To Westland Marston. Congratulating him on the success of his piece "Hard Struggle." With envelope, franked.

"I am at a loss to let you know how much I admired it last night, or how heartily I cried over it. A touching idea, most delicately conceived and wrought out by a true artist and poet, in a spirit of noble manly generosity that no one should be able to study without great emotion."

He goes on to praise the acting, particularly Mr. Dillon's performance, showing with what attention he had followed the piece.

140. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Birmingham, Twentieth October, 1858. To Miss Gibson. Second leaf mounted.

"The energies with which God has blessed me, are not the spasms of an hour. Their vitality and mine will end, I think, together.

Few homes can have more wholesome and loving young faces in it than mine has. Wherever I go, I find myself affectionately cherished in the homes of honest men and women and associated as their friend with their domestic joys and troubles. If I owe a heavy penalty to the knaves and fools, so do all notorious people who are neither," etc.

141. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Office of All the Year Round, Twentieth November, 1860. To Charles Reade. Referring to a letter from Fields. Creased.

"It is clear that nothing can be done NOW *towards our working together, but I shall not relinquish the hope of that good result coming about in its own good time."*

142. **DICKENS (CHARLES).** A. L. s., with initials, 2 pp. small 4to. Office of All the Year Round, Twenty Seventh December, 1860. To Georgina Hogarth.

Mentions being indisposed. *"It is certainly less cold here than at Gad's Hill, and the pipes are not frozen—which is a great comfort."*

143. **DICKENS (CHARLES).** THE ORIGINAL AGREEMENT for Lord Lytton's "Strange Story," signed by Lytton, Dickens, Sampson Low, Son and Marston, and W. H. Wills. 3 pp. folio, August 8, 1861.

THE ORIGINAL AGREEMENT entered into with Lord Lytton, in which it was agreed that Lytton should *"write a story to be entitled 'A Strange Story,' and that the said Charles Dickens and William Henry Wills shall publish the same in the Periodical work called 'All the Year Round.'"* There is also a provision for simultaneous publication in America.

144. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Leamington, Second January, 1862. To Georgina Hogarth. With en-

velope. Written on one of his Reading trips, mainly about household matters.

145. **DICKENS (CHARLES).** A. L. s., 3 pp. 8vo. Adelphi Hotel, Liverpool, Twenty Eighth January, 1862. To Georgina Hogarth. Regarding his Readings.

"The beautiful room was crammed to excess last night, and numbers were turned away. Its beauty and completeness when it is lighted up are most brilliant to behold; and for a Reading it is simply perfect. You remember that a Liverpool audience is usually dull, but they put me on my mettle lost night, for I never saw such an audience—no, not even in Edinburgh," etc.

146. **DICKENS (CHARLES).** A. L. in the third person. Small 4to. Office of All the Year Round, Twenty Sixth March, 1862. Enclosing a check to the Estate of the late Henry Austin, in settlement of his account.

147. **DICKENS (CHARLES).** A. L. s., with initials, 4 pp. small 4to. Office of All the Year Round, Eighth October, 1862. To Wilkie Collins.

A long letter about the Christmas Number; a projected trip to Paris, and concluding with a pathetic account of his visit to Poole.

148. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Gad's Hill Place, November Sixth, 1863. To the Rev. W. C. Sawyer. In regard to placing his youngest son at School.

"He is a shy boy of good average abilities, and an amiable disposition. But he has not yet been quite happy away from home, through having lived a little too long at home with grown people. He has never been a spoiled child however, for we are too fond of children here to make them disagreeable," etc.

149. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Office of All the Year Round. First March, 1865. To Mrs. Kemble.

On the Civil War in America. *"I am a Southern sympathizer to this extent—that I no more believe in the Northern love of the black man, or in the Northern horror of slavery having anything to do with the beginning of the war, save as a pretence—than I believe that the Davenport Brothers and their properties are under the special patronage of several angels of distinction.*

But your daughter's verses are very picturesque and glowing, and I shall be glad to have them in these pages for their own sake," etc.

150. **DICKENS (CHARLES).** A. L. in the third person, 1 p. 8vo, Twentieth October, 1865. To Wm. Elliott. Declining to sit for his portrait.

151. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. 6 Southwick Place, Hyde Park, Sixth March, 1866. An interesting letter in which Dickens subtly recognizes his own popularity.

Writing of two servants who have been taken over by the recipient of this letter, he says: *"They have been used to take charge of all the luggage. I may mention while I think of it, that Mr. Townsend shall have a packet of my personal cards. He will find them very useful with railway-officials, in obtaining many facilities,"* etc.

152. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo, Gad's Hill Place, Thirteenth March, 1866. To Mrs. Cornelia Morrison. Replying to her criticism of his remarks condemning many of the sick wards in Metropolitan Institutions. Her letter of criticism, and invitation to Dickens to visit the Institution of which she is Matron, an inspection of which will refute his statements, accompanies Dickens' letter. 2 pieces.

153. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Office of All the Year Round, Thirtieth June, 1866. To Mary Hogarth. Asking her to come to Gad's Hill.

154. **DICKENS (CHARLES).** A. L. in the third person, 1 p. 8vo. Gad's Hill Place, Thirtieth July, 1866. With envelope front, franked.

"Happy to see Mr. Cholmondeley Pennell at the Office of All the Year Round."

155. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Eton, Second August, 1866. To S. Arthur Chappell. Regarding terms for a series of Readings.

"I am prepared so to dispose my time and occupations in advance as to read again after Christmas. I will engage with you if you like, to read 40 times at £60 per night and all expenses paid," etc.

156. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Gad's Hill Place, Seventh August, 1866. To S. Arthur Chappell. Making an appointment to go over the schedule for his Readings.

"It seems to me that the best thing we can do, in all new places where there is but one Reading, will be invariably to put up Doctor Marigold and the Trials from Pickwick."

157. **DICKENS (CHARLES).** 2 A. N. s., with initials, each 1 p. small 4to. Office of All the Year Round, 1867 and 1868. To Georgina Hogarth, with envelope, franked. 3 pieces.

158. **DICKENS (CHARLES).** A. L. s., with initials. 3 pp. 8vo. Shelburne Hotel, Dublin, Fifteenth March, 1867. To Georgina Hogarth. With envelope.

A FINE LETTER IN REGARD TO THE DUBLIN DISTURBANCES.

"There is apprehension of some disturbances between to-morrow night and Monday night (both inclusive) and I learn this morning that all the drinking shops are to be closed from to-night. Of course you will not be in the least uneasy about me. If any commotion occurs I shall instantly stop the Dublin readings," etc.

159. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. No place, Third June, 1867. To S. Arthur Chappell. Acknowledging the receipt of £500 in full discharge for the last series of Readings.

160. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Gad's Hill Place, Fourth July, 1867. To Mrs. Montgomery Atwood. Has three rust holes, affecting a few letters.

Mentions that Mr. Wilkie Collins will be glad to meet Mrs. Atwood on her return to London. *"He is in correspondence with Mess. Harper but*

has settled nothing with them . . . I am exceedingly glad to have been the means of facilitating your affairs with M. Victor Hugo.''

161. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Gad's Hill Place, Seventeenth July, 1867. To John B. Marsh. A friendly letter to a newspaper writer who desires a London engagement.

162. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Gad's Hill Place, Twenty Second August, 1867. To Charles Reade, with envelope, franked. Making appointment for Reade to visit him.

163. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Gad's Hill Place, Eighth October, 1867. To Mrs. Atwood.

''I do not in the least desire that any pressure should be put upon Mr. Wood with reference to his completion of his contract. I am quite content to withdraw the story and regain undisputed possession of it.''

164. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Albany, Nineteenth March, 1868. To Georgina Hogarth.

A MOST INTERESTING LETTER relating his trip from Rochester through ''water-water-water,'' owing to Spring freshets over the entire country. Mentions his reservation for his homeward trip on board the ''Russia.'' Written on the last page of a 3 pp. A. L. s. from W. D. Morgan.

It is quite unusual to find an autograph letter addressed TO Dickens.

165. **DICKENS (CHARLES).** A. L. s., with initials. 1 p. 8vo. Gad's Hill Place, Ninth August, 1868. To W. H. Wills.

''Like you, I am a little disappointed that you are not better . . . as Sancho says 'Patience, and shuffle the cards.' '' He concludes with a mention of chaotic ideas about the Christmas Number.

166. **DICKENS (CHARLES).** A. L. s., 1 p. small 4to. Office of All the Year Round. Tenth September, 1868. To George Dolby. Signed ''The Chief.''

''I write with an addled head, at the close of a day's work here . . . I have ordered dinner at the Ship, Greenwich . . . and Wills swears he will join us.''

167. **DICKENS (CHARLES).** A. L. s., 1 p. small 4to. Gad's Hill Place, Seventh February, 1869. To Robert Broadstairs. Stained, and back gummed. Absolutely impossible to make such an engagement as is desired.

168. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Liverpool, Third April, 1869. To R. S. Bartlett. Declining his offer of a Raven.

''My gardener waged such war with my last raven (on account of his flower-destroying propensities), and that accomplished bird splintered so much carpentry work and achieved so much general desolation about the stable-yard, that, sorely against my will, I was obliged to part company with his kind.''

169. **DICKENS (CHARLES).** A. N. s., with initials, 1 p. small 4to. Office of All the Year Round, Thirtieth April, 1869. To Charles Kent, with envelope, franked.

170. **DICKENS (CHARLES).** A. L. s., 2 pp. small 4to. Office of All the Year Round, Twenty Sixth July, 1869. To Thomas Chappell. Relating how he took another's coat the night before, "including the contents of his pockets," and writes to see if he can get his own coat back.

171. **DICKENS (CHARLES).** A. L. s., 2 pp. small 4to. Office of All the Year Round, Twenty Seventh August, 1869. To Charles Reade. Last leaf has been removed from mount. Friendly letter, mentioning tickets for a boat race, also for the theatre.

172. **DICKENS (CHARLES).** A. L. s., with initials, 1 p. small 4to. Office of All the Year Round, Twenty Sixth October, 1869. To Charles Kent, with envelope, franked. Asking for the return of a book.

173. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Gad's Hill Place, Seventeenth November, 1869. To John Henry Chamberlain. Regarding a speech which he sends corrected and referring to the last sentence, which should be properly capitalized. With envelope, franked.

> *"My faith in the people governing is on the whole infinitesimal; my faith in The People governed, is, on the whole, illimited."*

174. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. Gad's Hill Place, Twenty Fourth November, 1869. To George Clowes, with envelope, franked. Regarding composition on one of his books.

175. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Gad's Hill Place, Thirty First December, 1869. To John Henry Chamberlain. With envelope, franked. A charming letter declining an invitation.

> *"The work I have before me during the next three months is the virtuous cause to which I am so true, and I sacrifice every tempting engagement to it knowing that there is no happy medium between many festivities and none—at least in my case,"* etc.

176. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. 5 Hyde Park, Seventeenth March, 1870. To Tom Chappell. Thanking him for a gift of two ivories.

> *"I cannot too strongly express to you both, that our business relations have inspired me with a great personal regard which I hope will long outlive them. If I had thought that our friendship would be in the least diminished by the cessation of the Readings, I should have been cut nearer to the heart than I was the night before last."*

177. **DICKENS (CHARLES).** A. L. s., 1 p. 8vo. (Place cut away), Thirteenth April, 1870. To Herbert Byng Hull. Thanking him for his book and regretting that they had never met personally.

178. **DICKENS (CHARLES).** A. L. s., 2 pp. 8vo. Devonshire Terrace, Twenty Seventh March. To H. I. Morton. A fine letter in which he expresses his regrets at being unable to attend a meeting of the Associated Mechanics' Institute.

WITH THREE DRAWINGS BY CRUIKSHANK

179. **DICKENS (CHARLES).** A. L. s., with initials. 1 p. 8vo. Fifteenth December, no year. To George Cruikshank. Sending proofs to the artist.

On the last page are three pencil drawings by George Cruikshank, variations of the same subject.

180. **DICKENS (CHARLES).** A. L. s., 4 pp. 8vo. 48 Doughty Street, Feb. 11, no year. To Charles Richards. Damaged on inner edges.

Regretting that he is obliged to return a MS. on account of its length.

181. **DICKENS (CHARLES).** Autograph Signature to Admission Ticket to Royal Botanic Society, 1852; Two facsimile Letters of Dickens; Miscellaneous Portraits of Dickens. Together 9 pieces.

182. **DICKENS (CHARLES).** A Leaf from a Birmingham Hotel Register, containing the autographs of Dickens, G. H. Lewes, Augustus Egg, Mark Lemon, Frederick Dickens and others. All of these, except Dickens, have added humorous quotations to their names. Several are dated June 7, 1848. This was in all probability the time Dickens was on the acting tour for the purpose of providing funds for the purchase and preservation of Shakespeare's house at Stratford.

183. **DICKENS (CHARLES).** Manuscript draft, entirely in Dickens' hand, for a Handbill of the Farewell Readings in Manchester. Written on 1 p. 8vo.

"Free Trade Hall, Manchester. Mess. T. Chappell and Co. beg to announce that they have arranged with Mr. Charles Dickens for a series of Farewell Readings in Manchester," etc.

184. **DICKENS (CHARLES).** Signed check on Mess. Coutts & Company for £40; End of a letter, with subscription, signed; Two franked envelopes; An A. L. to Mr. Baylis, portions of 2 pp. 5 pieces.

185. **DICKENS (CHARLES).** A Collection of contemporary material relating to Dickens' Performances and Readings. In one lot.

Includes three Play Bills of "The Frozen Deep," "Not so Bad as We Seem," Fletcher's "Elder Brother," etc., in which Dickens appeared; Announcement of Dickens' "Farewell Readings"; Caricature portraits; Contemporary cuttings from newspapers, etc., with illustrations. An interesting collection.

DICKENS AS AN ACTOR

186. **DICKENS (CHARLES).** Theatre Royal, Haymarket. Play Bill of the Amateur Performance in Aid of the Fund for the Endowment of a Perpetual Curatorship of Shakespeare's House. Wednesday Evening, May 17, 1848. 1 p. 4to.

On this occasion there were two Plays presented: Ben Jonson's Comedy of "Every Man in his Humour," and Mr. Kenney's Farce of "Love, Law,

and Physic." Dickens acted in both, and his companions in the Cast were Mark Lemon, G. H. Lewes, John Forster, John Leech, George Cruikshank, Frederick Dickens, Mrs. Cowden Clarke and others.

187. **DICKENS (CHARLES).** 21 plates illustrating various works of Dickens, published by Newman. Matted and framed.

188. **DICKENS (CHARLES).** A Collection of about 250 Portraits of Dickens, woodcuts, photographs, etc., covering practically the entire period of his life from 1837 to its close. Mounted on 4to sheets, loose.

A SCARCE COLLECTION, fine for Extra-Illustrating.

189. **DICKENS (CHARLES).** Mezzotint Portrait, by W. P. Frith. Framed.

190. **DICKENS (CHARLES).** Portrait in oil. Artist unknown. In oval gilt frame. Written on back, "Given by C. D. to Dolby—about 1840."

191. **DICKENS (CHARLES).** Lithograph Portrait in the character of Captain Bobadil, in "Every Man in His Humour," as he appeared at an Amateur Performance at the St. James's Theatre, November 15, 1845. Framed.

192. **DICKENS (CHARLES).** Original Portrait of Dickens, in Crayon, by Goodwyn Lewis, 1869. Framed.

193. **DICKENS (CHARLES).** Extra Number of "The Bookman," 1914. Containing Articles on Dickens by Chesterton, Kitton, B. W. Matz, Sir Robertson Nicoll, Swinburne, De Morgan, Leigh Hunt, Bret Harte, Watts-Dunton, Wm. Watson, and Alfred Noyes. *With a large number of illustrations in color and in black and white.* Folio, wrappers. London, 1914

A notable gathering of Dickensiana.

194. **DICKENS (ETHEL).** A. L. s., 1 p. 12mo. Covent Garden, 23-4-1902. To Mr. Kitton.

"My Father was christened 'Charles Culliford Boz'." Written on the paper of her Typewriting and Shorthand School.

AUTOGRAPH LETTERS BY MEMBERS OF THE DICKENS FAMILY

195. **DICKENS FAMILY LETTERS.** A Collection of Twenty Autograph Letters, hinged in a small 4to volume, half roan.

A MOST INTERESTING COLLECTION, comprising a remarkable "Micawberish" letter from John Dickens, the father of the novelist, in relation to his daughter's musical tuition; others from Dickens' wife, his brother Frederick, his sons Charles and Henry Fielding; Marie, wife of the latter; and 9 from Georgina Hogarth, several of them dealing with "The Letters of Charles Dickens."

196. **DICKENS ILLUSTRATIONS.** Facsimiles of Original Drawings, Sketches, and Studies for illustrations in the Works of Charles Dickens, by Cruikshank, Browne, Leech, Stone and Fildes. With Notes by Frederick G. Kitton. *28 plates.* 4to, loose in buckram portfolio. London: George Redway, 1900

197. **DINNER TO CHARLES DICKENS.** An Authentic Record of the Public Banquet given to Mr. Charles Dickens, at the Freemasons' Hall, London, on Saturday, November 2, 1867, Prior to his Departure for the United States. 8vo, sewn.

London: Chapman and Hall, 1867

FIRST EDITION. SCARCE. Contains Dickens' Speech. Lord Lytton was Chairman at the Dinner.

198. **DINNER TO CHARLES DICKENS** at Freemasons' Tavern. November 2, 1867, on the Occasion of his Departure for the United States. Small 4to, sewn.

Contains the list of Members of the Dinner Committee and the Glees and Madrigals sung. Laid in are two sets of Charles Kent's letter announcing the event, and tickets of admission.

199. **DOLBY (GEORGE).** Charles Dickens as I Knew Him, The Story of the Reading Tours; WILLIAMS (MARY), The Dickens Concordance; PIERCE AND WHEELER, The Dickens Dictionary. Together 3 vols., 8vo, cloth (one volume shaken). London, v. d.

200. **DOMBEY AND DAUGHTER.** A Moral Fiction. By Renton Nicholson. *Illustrated with woodcuts.* Large 8vo, wrappers, uncut, with the original pictorial green wrappers of Part I sewn in. London: Thomas Farris, [1848]

The author of this imitation had at least the temerity to put his name on the title-page, which is at the end of the volume.

201. **DOMBEY AND SON (DEALINGS WITH THE FIRM OF):** Wholesale, Retail, and for Exportation. *With Illustrations by H. K. Browne.* 8vo, in the original parts (20 in 19), green printed wrappers, uncut, with the advertisements, as issued. In half morocco slipcase.

London: Bradbury & Evans, Oct. 1846-April 1848

FIRST EDITION in the Original Parts, FIRST ISSUE, with the hook on Captain Cuttle's left arm, on the engraved title, and the uncorrected error of "Delight" for "Joy" on page 284. Exceedingly fine unbroken copy.

202. **DOMBEY AND SON.** *With Illustrations by H. K. Browne.* Thick 8vo, original green cloth, uncut (somewhat shaken in binding). London: Bradbury & Evans, 1848

FIRST EDITION, FIRST ISSUE, with the Errata of 2 lines only, not mentioned by Eckel.

203. **DOMBEY AND SON.** Four Portraits of Edith, Florence, Alice and Little Paul; Full-length Portraits of Dombey and Carker, Miss Tox, Mrs. Skewton, Mrs. Pipchin, Old Sol. & Capt. Cuttle, Major Bagstock, Miss Nipper and Polly. *Designed and etched by H. K. Browne. 12 plates,* in 2 wrappers, 8vo.

London: Chapman and Hall, 1848

204. **[DOMBEY AND SON.]** Dickens (Charles). A. L. s., 1 p. 8vo. Brighton, Fifteenth March, 1848. To Miss Kelly, with envelope, franked. Refers to finishing "Dombey and Son."

"I have come down here to finish my book, and have been working so hard that I have scarcely written any letters this fortnight past . . .

After the 25th I shall be in Devonshire Terrace and visible any morning after 11 o'clock.''

205. **DOMBEY AND SON.** What are the Wild Waves Saying. Duet founded on an incident in the narrative of Dombey and Son. Inscribed to Charles Dickens by Joseph E. Carpenter. Music by Stephen Glover. 9 pp. 4to, boards. London, n. d.

206. **DOMBEY AND SON.** Play Bills of Dramatizations by Andrew Halliday, John Brougham, W. Sidney, etc., performed at various English Theatres. 9 pieces.

Accompanying these are: ''What are the Wild Waves Saying,'' by Stephen Glover; ''Walter and Florence,'' Song, with lithographed portraits; newspaper cuttings and illustrations, mounted.

207. **[DOMBEY.]** Story of Little Dombey (The). 16mo, original green wrappers, uncut, with vignette by Swain.
London: Bradbury and Evans, 1858

First Edition in this form, prepared for Reading.

208. **[DOMBEY.]** Florence Dombey. From the ''Dombey and Son'' of Charles Dickens. *Illustrated by Darley.* 12mo, original red cloth (small tear in back).
New York: Clark, Austin, Maynard & Co., 1861

One of the series entitled ''Dickens' Little Folks.''

209. **DU PONTAVICE DE HEUSSEY (ROBERT).** Un Maître du Roman Contemporain. L'Inimitable Boz. Étude Historique et Anecdotique sur la vie et l'œuvre de Charles Dickens. *Frontispiece combining three Dickens portraits.* 8vo, wrappers, uncut and unopened. Paris: Quantin, 1889

One of 25 copies printed on Japanese vellum.

210. **ECKEL (JOHN C.).** The First Editions of the Writings of Charles Dickens and Their Values. A Bibliography. *With a portrait of Dickens and 36 illustrations and facsimiles.* Royal 4to, buckram, vellum back, gilt top, uncut.
London: Chapman & Hall, Ltd., 1913

Large Paper Copy. One of 250 copies, signed by the Author and Publishers. The latest and generally accepted authority on the first editions of Dickens.

211. **ECKEL (JOHN C.).** The First Editions of the Writings of Charles Dickens and Their Values. A Bibliography. *With a Portrait and 36 illustrations and facsimiles.* 8vo, cloth, gilt top, uncut. London, 1913

212. **EDWIN DROOD (THE MYSTERY OF).** *With portrait on steel, and 12 illustrations by S. L. Fildes.* In the 6 original parts, green pictorial wrappers, uncut, as issued.
London: Chapman & Hall, 1870

First Edition in the Original Parts, of Dickens' unfinished romance.

213. **EDWIN DROOD (THE MYSTERY OF).** *With 12 illustrations by S. L. Fildes, and a portrait on steel.* 8vo, original green cloth, gilt stamp on front cover and back, uncut.
London: Chapman & Hall, 1870

FIRST EDITION. Fine copy, with the advertisements at end.

214. **EDWIN DROOD (THE MYSTERY OF),** and Some Uncollected Pieces. *With illustrations.* 8vo, original green cloth.
Boston: Fields, Osgood & Co., 1870

FIRST AMERICAN EDITION. The work is prefaced by "Some Memories of Charles Dickens," by J. T. Fields.

215. **[EDWIN DROOD.]** JOHN JASPER'S SECRET: Being A Narrative of Certain Events following and explaining "The Mystery of Edwin Drood." *With 20 illustrations.* 8vo, original green cloth. London: Publishing Offices, 1872

By Henry Morford of New York and his wife. Issued in two parts in America, Philadelphia: Oct. 1871 to March 1872, and in England anonymously. An edition was published in 1901 with the false announcement that the book was by Wilkie Collins and Charles Dickens the younger.

216. **[EDWIN DROOD.]** JOHN JASPER'S SECRET. Another copy. Half green morocco.

217. **EDWIN DROOD (THE MYSTERY OF).** Complete. By Charles Dickens. Large 8vo, original brick-red cloth.
Brattleboro: T. P. James, 1873

The most ambitious of the several attempts to finish "Edwin Drood." The half-title reads: "Part Second of the Mystery of Edwin Drood. By the spirit pen of Charles Dickens, through a medium."

218. **[EDWIN DROOD.]** PROCTOR (RICHARD A.) Watched by the Dead: A Loving Study of Dickens' Half-Told Tale. *Pictorial title.* 12mo, cloth. London: W. H. Allen & Co., 1887

Another solution of the "Edwin Drood" mystery. Scarce.

218A. **EDWIN DROOD.** The Complete Mystery of Edwin Drood. By Charles Dickens. The History, Continuations, and Solutions (1870-1912) by J. Cuming Walters. *Portrait, illustrations by Sir Luke Fildes, facsimiles and a Bibliography.* 8vo, cloth.
London: Chapman and Hall, 1912

219. **[EDWIN DROOD.]** A Scrap Book of about 100 pages, containing Newspaper clippings on the Death of Charles Dickens, The "Mystery of Edwin Drood," etc., in one volume, small 4to, paper covers.

Contains considerable material about Dickens which would be difficult to duplicate.

ENGAGED ON EDWIN DROOD

220. **[EDWIN DROOD.]** Dickens (Charles). A. L. s., 2 pp. 8vo. Gad's Hill Place, Eighteenth December, 1869. To John Henry Chamberlain. With envelope, franked.

Declining an invitation. *"I am highly sensible of the worth of the compliment, but on the eve of the resumption and completion of my Readings*

(to say nothing of my being engaged on a new book) I must not make any additional public engogement whatever," etc.

221. **[EDWIN DROOD.]** THE MYSTERY OF MR. E. DROOD. An Adaptation by Orpheus C. Kerr, [Robert Henry Newell]. *Woodcut frontispiece.* 12mo, half blue calf, original wrappers bound in at end. London: John Camden Hotten, n. d.

An American satire on Dickens' unfinished novel.

222. **EDWIN DROOD.** Play Bills of Dramatizations, by Walter Stephens, G. H. Macdermott, etc., performed at various English Theatres. 6 pieces, together with newspaper cuttings, illustrations, etc.

223. **EVENINGS OF A WORKING MAN,** being the Occupation of His Scanty Leisure. By John Overs. With a Preface relative to the author, by Charles Dickens. *Title printed in red and blue.* 12mo, original salmon-colored cloth, gilt edges, yellow endpapers, as issued. London: T. C. Newby, 1844

FIRST EDITION. Remarkably fine copy.

224. **FACTS & FIGURES FROM ITALY.** By Don Jeremy Savonarola, Benedictine Monk, Addressed during the last two winters to Charles Dickens, Esq. Being an Appendix to his "Pictures." 8vo, original yellow cloth.

London: Richard Bentley, 1847

FIRST EDITION. With a foreword by Dickens. The author of these letters was F. S. Mahony ("Father Prout"). Top of title mended.

225. **FIELD (KATE).** Pen Photographs of Charles Dickens' Readings, taken from life; Dickens' Speeches on Literary and Social Occasions; An Old Man-of-War's-Man's Yarn, by R. H. Gooch. 3 vols., 12mo and 8vo, wrappers and cloth. V. p., v. d.

226. **FITZGERALD (EDWARD).** A. L. s., 4 pp. 8vo. Little Grange, Woolridge, May 13, [1874]. To [Thomas Constable.] On Literary matters.

"One is rejoiced to get hold of a book nowadays that is naturally and easily written, without all that epigrammatic and graphic slang which has been the fashion since Dickens' days perhaps. I love Dickens too: but if I had to write books, should return to dip myself in Sir Walter," etc.

227. **FITZGERALD (PERCY).** The History of Pickwick. An Account of its Characters, Localities, Allusions, and Illustrations. With a Bibliography. 8vo, half green calf, gilt top, uncut.

London: Chapman & Hall, 1891

Choice copy of an indispensable book.

227A. **FITZGERALD (PERCY).** The Life of Charles Dickens as revealed in his Writings. *Portraits.* 2 vols., 8vo, half green calf, gilt tops, uncut. London: Chatto and Windus, 1905

228. **FITZGERALD (S. J. ADAIR).** Dickens and the Drama; Speeches Literary and Social of Charles Dickens, now first collected; MARZIALS (FRANK T.), Life of Charles Dickens. Together 3 vols., 12mo, various bindings. London, v. d.

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A MATCHLESS EXTRA-ILLUSTRATED "LIFE OF DICKENS"

229. **FORSTER (JOHN).** The Life of Charles Dickens. 3 vols. extended to six, 8vo, crushed blue levant morocco, gilt backs and sides, gilt tops, uncut; also, a volume of miscellaneous Dickensiana. Together 7 vols. London: Chapman and Hall, 1872-4

FIRST EDITION. EXTRA-ILLUSTRATED IN THE MOST COMPLETE MANNER, WITH ABOUT 250 AUTOGRAPH LETTERS AND PORTRAITS, TOGETHER WITH ALMOST 250 VIEWS AND OTHER PICTORIAL SUBJECTS.

A DESCRIPTION OF THE AUTOGRAPHIC MATERIAL IN THESE VOLUMES WOULD SUFFICE FOR A CATALOGUE OF ITS OWN, hence we can but give such data as will, in a measure, represent the feast of good things inserted between the covers of these precious volumes, and create a desire like that of Oliver Twist's, differing from the latter, however, in that IT MAY BE SATISFIED, without calling for the beadle.

THERE ARE FIVE AUTOGRAPH LETTERS OF DICKENS, the earliest dated Sept. 12, 1841, 3 pp. 8vo, addressed to his brother Frederick, containing a lengthy confession of his political faith as an uncompromising Radical; one of one page; one of 2 pp. in the third person, on "Punch," and AN EXCEPTIONALLY PATHETIC ONE of 2 pp. dated April Nineteenth, 1851, ON THE DEATH OF HIS DAUGHTER DORA, which occurred suddenly while he was about to address the Theatrical Guild.

There are also Autograph Letters by

Gilbert A. A'Becket	Joseph Grimaldi
Countess of Blessington	Théophile Gautier
Baroness Burdett-Coutts	Lord Houghton
Lord Brougham	Victor Hugo
Robert Browning	J. P. Kemble
R. W. Buss	Lord Lytton
Hablot K. Browne	John Leech
Frederic Barnard	Walter Savage Landor
Wilkie Collins	John Ruskin
Mrs. Jane Carlyle	Albert Smith
Thomas Carlyle	George Sand
George Cruikshank	W. M. Thackeray
Alexandre Dumas, Père	Queen Victoria
Benj. Disraeli	Sir David Wilkie
George Eliot	Marie Wilton (Lady Bancroft)
King Edward VII	Edmund Yates

And a host of others.

The Portraits and Views comprise in a most complete fashion those of the persons and places so intimately associated with Dickens and his writings, and the subject plates include many of the inimitable illustrations executed by Cruikshank and others.

With bookplate of A. M. Broadley.

ANOTHER SUMPTUOUS EXTRA-ILLUSTRATED LIFE OF DICKENS TOGETHER WITH HIS LETTERS

230. **FORSTER (JOHN).** The Life of Charles Dickens. 3 vols. extended to six. London, 1872-4; The Letters of Charles Dickens. Edited by his Sister-in-law and his eldest Daughter. 3 vols. extended to six. London, 1880-82. Together 12 vols., 8vo, crushed green levant morocco, with his crest of a Lion on backs, and early and late portraits in gold, with facsimile signatures, on sides, gilt tops, uncut, by Riviere. With specially printed title-pages. London: Chapman and Hall, 1872-82

A MAGNIFICENT EXTRA-ILLUSTRATED SET, ENHANCED BY THE ADDITION OF 561 PORTRAITS AND PLATES, many of which are on India paper.

So closely was Dickens associated with every one of importance during

his lifetime, that an extra-illustrated copy of his own Life prepared with the magnitude of the present offering, at once becomes a PICTORIAL HISTORY OF THE TIME IN WHICH HE LIVED. Conpled with his Letters, extra-illustrated in the same extensive manner, with portraits of practically all the important personages and identified with essentially every enterprise for the welfare of the common people, these two become A VERITABLE RECORD OF ENGLAND DURING THE VICTORIAN ERA, of which Dickens WAS NO SMALL PART, BEING TWICE OFFERED A PEERAGE BY QUEEN VICTORIA, refusing it each time, preferring to be the KNIGHT of the great middle class.

231. **FORSTER (JOHN).** The Life of Charles Dickens. *With 500 portraits, facsimiles and other illustrations.* Collected, Arranged, and Annotated by B. W. Matz. 2 vols., thick 8vo, cloth, gilt tops, uncut. London: Chapman & Hall, 1911

In point of illustration, this is the best edition of Forster's great biography, which Carlyle said was without a parallel except in Boswell.

232. **FORSTER (JOHN).** A Collection of over 100 Autograph Letters written to his friend, William Johnson Fox, Preacher, Politician and Author. These letters have been neatly inlaid to 4to, with the original envelopes, and bound in 2 vols., half morocco, gilt edges, by Riviere. 1836-1841

AN INTENSELY INTERESTING COLLECTION OF LETTERS BY THE BIOGRAPHER OF DICKENS, relating to a variety of topics. There are several about Macready, for whom Dickens entertained such warm esteem, and to whom he dedicated "Nicholas Nickleby"; others abont Leigh Hunt's Play; Lady Bulwer; and several, as might be expected, RELATING TO DICKENS.

233. **FORSTER (JOHN).** A. L. s., 4 pp. small 4to. Hampstead Heath, June 7, 1853. To Miss Kelly, with envelope. Regarding his illness and a forthcoming Benefit.

"All goes on well in respect to the Benefit—I heard yesterday from Mr. Dickens (who has happily recovered somewhat from his . . . attack," etc.

234. **FORSTER (JOHN).** A. L. s., 1 p. 12mo. Kensington, Feb. 1, 1870. To Mr. Kent. With envelope. Asking him to dine with him to meet Mr. Dickens.

WITH DRAWINGS OF DICKENS' MOUSTACHE

235. **FRITH (W. P.).** A. L. s., 2 pp. 12mo. Sydenham Rise, Nov. 30, 1888. To Col. Grant.

"What I meant in respect of Dickens' moustache was that though the upper lip was covered, the whole of the mouth,—or nearly the whole of it —could be seen." Then follow two drawings of Dickens' moustache and mouth, illustrating what the artist intended to convey.

236. **FROST (THOMAS).** In Kent with Charles Dickens; The Best of All Good Company, Edited by Blanchard Jerrold: A Day with Charles Dickens; HUGHES (WM. R.), A Week's Tramp in Dickens-Land. 3 vols., 8vo, various bindings. London, v. d.

237. **GAD'S HILL GAZETTE.** The Gad's Hill Gazette: a file of 9 Numbers of this intensely interesting and important publication, together with two supplements and four letters, from Henry Fielding Dickens, the "sole editor." The issues are dated—July

The Gad's Hill Gazette.

EDITED BY H. F. DICKENS.

JANUARY th, 1866. PRICE TWOPENCE.

"*WE all must die*" is the truest sentence that can be spoken by any human being, and as true as it is with respect to mankind, so is it true with respect to The Gad's Hill Gazette. It must die, and that we fear, very soon; for when the present Editor shall retire from his responsible post, to engage in the more arduous duties of life, there will be no one to succeed him in its management. Its origin is due to S. Dick-ens Esqre, who first placed it before the Public about six years ago, and who edited it with great vigour for one year. In his time, the Gazettes were written with pen & ink upon common note paper, and sent every week to 5 subscri-bers. This number has since gradually increased, till now we can number no less than 46 illustrious persons on our list. So also in its appearance. The note paper made way for larger paper, the pen & ink for A Manifold Writer, the latter for A Printing Press, and since this last great addition was made to our resources, we have devoted our whole attention to the improvement and enlargement of the GAZETTE And yet, with all our trouble, expense and pains; rumours, too true we fear to be disbelieved, have reached our ears, which have filled us with feelings of mingled surprise and anger— We are charged with carrying on this Journal with *Mercenary motives*, merely for the sake

THE ALMOST UNIQUE "GAD'S HILL GAZETTE"

22, July 29, August 26, with supplement, December, 1865; January 6, January 13, January 20, January 27, with supplement, and February 3, 1866; the final number being the last that was issued. Accompanying this file are 4 letters from Henry Fielding Dickens, two of which are printed and two written, three of them being signed. These letters were written to "subscribers" (this one evidently being Capt. Cavendish Boyle), relating to the publication. Nothing could be imagined more appealing than this boy's newspaper, issued on a hand press by the children of the great novelist, and bearing the unmistakable impress of his influence, encouragement, and occasional contributions.

While a large part of the text in this paper is given up to apologies and encomiums of the newspaper itself, in true amateur style, it also gives the happenings in that fairy realm, the Dickens House at Gad's Hill, enumerating the visitors, the festivities, accidents, and other occurrences. For instance:

"The Poultry in Gad's Hill are in a flourishing condition. They at present number 18 (2 Cocks & 16 Hens). The latter do not now lay many eggs, about 3 or 4 a day. All the Pigeons too, (in number 23 comprising Powters, Fantails, Blue Rocks &c.) are well. All the other animals too, such as Horses and Dogs are well."

The article describing Christmas at Gad's Hill is particularly interesting, and also the account of the railroad wreck from which Dickens escaped. That the great novelist himself condescended to contribute to the Gazette cannot be doubted. The communication signed "Jabey Skinner, The Skinnery, Flintshire," is probably from his pen.

The whole publication is an evidence of the large-heartedness of DICKENS.

[SEE ILLUSTRATION]

238. **"GADSHILL PLACE."** A Collection of "Dickensiana" pertaining to "Gadshill Place," consisting of the Auctioneers' folio booklet of the property, and including a Ground Plan of the house, an out-door plan of the grounds, and three lithographed views. There is also a silk badge used at the interment of Dickens in Westminster Abbey, with his woven portrait.

AGREEMENT TO WRITE "GEORGE SILVERMAN'S EXPLANATION"

239. **[GEORGE SILVERMAN'S EXPLANATION.]** Dickens (Charles). A. L. s., 2 pp. 8vo. Gad's Hill Place, Twenty Seventh February, 1867. To Mrs. Montgomery Atwood.

"I agree to write you between this date and the first of August next—a new tale of the length of 'Hunted Down' and to assign you the copyright of the Tale, in consideration of the sum of One Thousand Pounds sterling," etc.

240. **GEORGE SILVERMAN'S EXPLANATION.** Pages from "The Atlantic Monthly," Jan.-March 1868, with original wrapper of the first number preserved. 8vo, three-quarter levant morocco, gilt top, by Tout.

THE INITIAL APPEARANCE OF THIS STORY, for which James T. Fields paid Dickens £1000.

241. **GISSING (GEORGE).** Charles Dickens: A Critical Study. Small 8vo, original cloth. London: Blackie & Son, 1898

FIRST EDITION.

242. **GONE ASTRAY.** *With illustrations by Ruth Cobb, from old prints, and from photographs.* Introduction by B. W. Matz. Thin 12mo, original green cloth. London: Chapman & Hall, 1912

FIRST EDITION. This autobiographical sketch first appeared in "Household Words" on August 13, 1853.

243. **GREAT EXPECTATIONS.** 3 vols., 8vo, original plum-colored cloth, uncut. Each volume in a brown levant solander case. London: Chapman & Hall, 1861

FIRST EDITION, FIRST ISSUE, with all the "points." The tops of the title-page and the one following in each voulme are rough, as these were united originally and had to be opened. Volume III has the 32 pages of Chapman & Hall's books, dated three times "May, 1861." Two of the volumes are ex-library copies, the joints are slightly worn, and one volume is stained on back cover. The original end-papers, of light canary color, are present in each volume. ONE OF THE SCARCEST FIRST EDITIONS TO FIND IN "RIGHT" CONDITION.

244. **GREAT EXPECTATIONS.** Play Bill of the Dramatization by W. S. Gilbert, performed at the Royal Court Theatre. Folio, slightly damaged at top.

245. **GREAT EXPECTATIONS.** *21 Illustrations by Fredk. W. Pailthorpe, printed in black on Japanese paper.* Royal 8vo, boards, satin back. London: Robson and Kerslake, 1885

One of 50 copies. PROOFS.

246. **GREAT EXPECTATIONS.** Another copy, *with the plates printed in bistre on Japanese paper.* Royal 8vo, boards, satin back. London: Robson and Kerslake, 1885

One of 50 copies. PROOFS.

247. **GREAT EXPECTATIONS.** Another copy, with the plates IN COLOR. Royal 8vo, boards, satin back. London: Robson and Kerslake, 1885

248. **GREAT EXPECTATIONS.** Another colored copy.

249. **GREAT EXPECTATIONS.** Twenty-Four Illustrations to "Great Expectations," from Original Drawings by "Kyd." (J. Clayton Clark). 8vo, in pictorial board covers.

One of 100 copies. London: Spencer, 1899

250. **GRECH (W. L.).** Charles Dickens in his Works; Charles Dickens, A Critical Biography; Dickens Calendar for 1898, 6 colored sheets; Characters from Dickens, cut-outs mounted on 12 8vo sheets. Wrappers and unbound. 4 pieces.

251. **GRIMALDI (JOSEPH).** Memoirs. Edited by "Boz." *With illustrations by George Cruikshank.* 2 vols., 8vo, original pink cloth, uncut. London: Richard Bentley, 1838

FIRST ISSUE OF THE FIRST EDITION. Nice clean copy. The plate "The Last Song" is WITHOUT the border, and the 36 pages of advertisements at the end of the second volume are present.

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252. **GRIMALDI (JOSEPH).** Memoirs. Edited by "Boz." *With Illustrations by George Cruikshank; colored frontispiece after DeWilde's portrait.* A New Edition, with notes and additions, revised by Charles Whitehead. 12mo, original red cloth, uncut.
Third Edition. London: Richard Bentley, 1846

253. **GRIMALDI (JOSEPH).** A. L. s., 1 p. 8vo, July 1, 1828. To Miss Kelly, together with a MS. financial account of the Performance for Mr. Grimaldi's Night; A. L. s., 1 p. 4to, May 23, 1828. To Miss Kelly. Also, a Handbill of the Farewell Performance. 4 pieces.

THE ORIGIN OF THE GUILD OF LITERATURE AND ART

254. **GUILD OF LITERATURE AND ART.** Play Bill of the Amateur Performance at Knebworth, Tuesday, November 19, 1850. 1 p. folio.

This performance, given in the great hall of Lord Lytton's old family mansion at Knebworth, was really the ORIGIN OF THE GUILD OF LITERATURE AND ART which Dickens was so interested in, and of which he was the Secretary.

Two Plays were given on this occasion, Ben Jonson's "Every Man in his Humour," and Mr. Poole's Farce of "Turning the Tables." Dickens acted in both, with John Forster, John Leech, Augustus Egg, Douglas Jerrold, Miss Hogarth, Mr. and Mrs. Mark Lemon, and others in the cast. Mrs. Dickens was to have taken part, but an accident prevented, and Mrs. Lemon took her place. Dickens was the Stage Manager.

255. **GUILD OF LITERATURE AND ART.** Invitation issued by Sir Edward Bulwer Lytton to the Private Theatricals at Knebworth, November 19, 1850, to Mr. and Lady Rosa Greville. 8 pp. 8vo, sewn.

This invitation contains not only the Cast of the Two Plays which were presented, but also THE EPILOGUE to "Every Man in His Humour," in which the several actors are humorously referred to. This epilogue was written for the occasion by F. P. Delmé Radcliffe. Dickens took part in both Plays.

FIRST PERFORMANCE OF LYTTON'S COMEDY

256. **GUILD OF LITERATURE AND ART.** Play Bill of the Amateur Performance at Devonshire House, Friday Evening, May 16, 1851. 1 p. folio.

On the occasion of the performance at Knebworth, and the origin of the "Guild," Lytton was induced to write a five-act Comedy for a future performance.

The Duke of Devonshire had offered his house for this performance; a movable theatre was built in the great drawing-room, and the library was turned into a green-room.

The Comedy, "Not so Bad as We Seem," thus had its FIRST PRESENTATION with a brilliant cast consisting of Charles Dickens, Wilkie Collins, Douglas Jerrold, R. H. Horne, John Tenniel, Augustus Egg, Charles Knight, Peter Cunningham, and others. Dickens was the Stage Manager.

257. **[GUILD OF LITERATURE AND ART.]** Dickens (Charles). A. L. s., 1 p. 8vo. Tavistock House, Seventeenth February, 1852. To David Roberts. Inviting him to join the dinner party of the Amateur Company of the Guild of Literature and Art.

258. **GUILD OF LITERATURE AND ART.** Engraved Ticket of Admission to the Performance at the Music Hall at Shrewsbury, May 10, 1852. With pictorial representations of Richard Wilson entering a pawn-shop with a painting, and Daniel Defoe emerging from Edmund Curll's bookshop, with a volume of Robinson Crusoe in his hand, after etchings by R. A. Ward. Small 4to (one margin cut into). London, 1851

259. **GUILD OF LITERATURE AND ART.** Another copy. PROOF on India paper. Inscribed in pencil on margin: "To George Smith Esqre. with E. M. Ward's kind regards."

260. **GUILD OF LITERATURE AND ART:** The Complete Set of the Original Books of the Guild, comprising: I. The Chairman's Agenda Book; II. The Minute Book; III. The Reports of the Council Meetings Book. Many of the Minutes are signed by Charles Dickens, and many of the Resolutions and Memoranda are in his handwriting. 3 vols., folio, original scored russia, and half roan. 1854

Inserted is a "Bill to provide for the Winding-up and Dissolution of the Guild."

An item of the greatest personal interest in connection with Charles Dickens, as he was the outstanding member of the organization in all its efforts for the betterment of authors and artists.

261. **GUILD OF LITERATURE AND ART:** Report of the Select Committee, July 14, 1862. 2 printed pages, WITH AUTOGRAPH MANUSCRIPT ADDITIONS BY CHARLES DICKENS. Thin 8vo, full green levant, by Riviere. London, 1863

262. **GUILD OF LITERATURE AND ART.** Manuscript Resolution in the hand of Charles Dickens, which was offered at a meeting of the Guild, October 20, 1865. A resolution of thanks to the architect for his design, and execution of the work.

SECOND SESSION

LOTS 263-491

263. **HALL (S. C.).** A Book of Memories of Great Men and Women of the Age, from Personal Acquaintance. *Illustrated.* 8vo, half brown morocco (rubbed). London, 1871

264. **HARD TIMES.** The Twenty Numbers of "Household Words," from April 1-August 12, 1854. 8vo, stitched, uncut.
CONTAINING THE FIRST APPEARANCE OF THIS STORY. London, 1854

265. **HARD TIMES.** For These Times. 8vo, original green cloth, uncut (one margin cut in opening).
London: Bradbury & Evans, 1854
FIRST EDITION, with the title-page unopened.

266. **HARD TIMES.** Four Play Bills of Performances at various English Theatres, from September 11, 1854, within a month after the completion of the story in "Household Words."

267. **HAUNTED MAN (THE)** and The Ghost's Bargain. A Fancy for Christmas-Time. *Illustrations by Tenniel, Stanfield, Stone, and Leech.* 12mo, original red cloth, gilt stamp on back and front cover, gilt edges (binding somewhat shaken).
FIRST EDITION. London: Bradbury & Evans, 1848

268. **HAUNTED MAN (THE),** and the Ghost's Bargain. A Fancy for Christmas-Time. *The original illustrations reproduced.* 12mo, red cloth, uncut. London: Chapman & Hall, 1887
Presentation Copy, inscribed on fly-leaf: *"Mary Boyle from Georgina Hogarth Xmas 88."* Two leaves of text torn across.

269. **HAUNTED MAN (THE).** Play Bills for Performances [1863], 2 pieces, with a news cutting and illustration of a performance in 1848, mounted.

270. **HEAPHY (THOMAS).** A Wonderful Ghost Story, being Mr. H.'s own Narrative, reprinted from "All the Year Round," with Letters hitherto unpublished of Charles Dickens to the Author respecting it. *Engraved portrait of Dickens.* 12mo, half wine-color morocco, gilt top.
FIRST EDITION. London: Griffith and Farran, 1882

271. **HOLIDAY ROMANCE.** Pages from "Our Young Folks," Jan.-May 1868. *Illustrations by John Gilbert, and engraved portrait of Dickens.* 8vo, three-quarter blue morocco, gilt top, by Tout. [Boston], 1868
THE INITIAL APPEARANCE OF THIS CHILDREN'S STORY, for which Dickens received £1000 from Ticknor and Fields.

272. **HOUSEHOLD NARRATIVE OF CURRENT EVENTS (THE).** 4 vols., 8vo, original cloth.
London, 1850-53

Conducted by Charles Dickens as an Annual Supplement to "Household Words."

273. **HOUSEHOLD WORDS** for June 12, 1858. Containing Dickens' "Personal" Address to the Subscribers. 8vo, sewn, uncut.
London, 1858

274. **HOUSEHOLD WORDS** for May 28, 1859. The Last Words of Dickens announcing the termination of "Household Words," and the commencement of "All the Year Round." 8vo, sewn, uncut. London, 1859

275. **[HUNTED DOWN.]** PICCADILLY ANNUAL OF ENTERTAINING LITERATURE (THE). *With illustrations by Thackeray, Du Maurier, Meissonier, and others.* Small 4to, half red morocco.
London: John Camden Hotten, [1870]

Contains "Hunted Down," by Dickens; Memoirs of Dickens, by J. T. Fields, his American publisher, together with contributions by Longfellow, Lowell, Mark Twain, Thackeray, Bret Harte, and others.

276. **HUNTED DOWN:** A Story. With some account of Thomas Griffiths Wainewright, the Poisoner. *Woodcut vignette of "The Fatal House," on title.* 16mo, half red calf, original wrappers and advertisements bound in.
London: John Camden Hotten, [1870]

FINE COPY OF THE FIRST ENGLISH EDITION.

277. **IMMORTELLES** from Charles Dickens. By Ich; Pen Photographs of Charles Dickens's Readings. Taken from Life by Kate Field; The Poems and Verses of Charles Dickens. Collected by F. G. Kitton. 3 vols., 12mo, cloth and leather. London, v. d.

278. **IS SHE HIS WIFE?** or, Something Singular. A Comic Burletta in One Act. 32mo, original green cloth.
Boston: James R. Osgood and Company, 1877

VERY SCARCE. The real First Edition was privately printed by the author in 1851, of which NO COPIES are known to be extant. A reprint was published in the late sixties, of which only two copies are known. The present issue may therefore be justly considered THE FIRST EDITION PROCURABLE. Fine copy. Pailthorpe executed a frontispiece for the book, but it is not considered a part of it.

279. **IS SHE HIS WIFE?** Two Play Bills of the St. James's Theatre, one March 16, 1837 and the other April 3, no year, but contemporary. Folio, one tipped on corners. With a sheet of contemporary and other clippings.

VERY RARE. The First Performance took place on March 6th, 1837, so that one of the above Bills was for only ten days after the initial performance.

280. **IS SHE HIS WIFE?** ORIGINAL DRAWING in color, signed, by F. W. Pailthorpe, for this Novelette. 12mo.

The drawing illustrates Scene 1. "Japkins—Ha, Ha! How are you both?"

281. **IVY GREEN (THE).** Words by Charles Dickens. Music by Henry Russell. *With pictorial heading, engraved by J. Bingley.* 4 pp. 4to. From "The Musical Bouquet." London, n. d.

282. **JERROLD (DOUGLAS).** A. L. s., 1 p.; John Forster, A. L. s., 4 pp.; Agnes Strickland, A. L. s., 2 pp.; Mary Cowden-Clarke, A. L. s., 3 pp.; Charles Lever, A. L. s., 3 pp.; Theodore Martin, A. L. s., 4 pp.; and others. 10 pieces.

283. **JOHNSON (CHARLES PLUMPTRE).** Hints to Collectors of Original Editions of the Works of Charles Dickens. Small 8vo, cloth, uncut. London: George Redway, 1885

Annotated.

284. **JUDGE LYNCH** (of America). His Two Letters to Charles Dickens (of England) upon the subject of the Court of Chancery. 8vo, sewn. London: Arthur Hall, Virtue & Co., 1859

VERY SCARCE.

285. **KEEPSAKE (THE)** for MDCCCXLIV. Edited by the Countess of Blessington. *Illustrated with steel engravings.* Large 8vo, original binding of full red morocco gilt, gilt edges.
London: Longman, Brown, Green, and Longman, 1843

Contains by Dickens, in FIRST EDITION, "A Word in Season," a poem of 32 lines.

286. **KENT (CHARLES).** Charles Dickens as a Reader; FITZGERALD (PERCY). Pickwickian Manners and Customs; DOLBY (GEORGE), Charles Dickens as I Knew Him. 3 vols., small 8vo, half red calf, gilt tops. London, v. d.

287. **KITTON (FREDERIC G.).** Dickensiana. A Bibliography of the Literature relating to Charles Dickens and his Writings. *With portrait from a drawing by Samuel Lawrence.* 8vo, original cloth, uncut. London: George Redway, 1886

288. **KITTON (FREDERIC G.).** Charles Dickens by Pen and Pencil, including Anecdotes and Reminiscences collected from his Friends and Contemporaries. *With numerous engravings, etc., on India paper, together with facsimiles;* Supplemental volume. *Remarque Proofs on India paper, etc.* Together 2 vols., folio, three-quarter olive levant morocco, gilt tops, uncut, original wrappers bound in, by Tout. London, 1890

This copy was bound up from the original parts.

289. **KITTON (FREDERIC G.).** Dickens and his Illustrators. *With 22 portraits and facsimiles of 70 drawings now reproduced for the first time.* 4to, buckram, gilt top, uncut. London, 1899

290. **KITTON (FREDERIC G.).** The Novels of Charles Dickens; KENT (CHARLES), The Humour and Pathos of Charles Dickens; TRUMBLE (ALFRED), In Jail with Charles Dickens. 3 vols., 12mo, various bindings. London, v. d.

The Kitton volume is profusely annotated.

291. **LAMPLIGHTER (THE).** A Farce. Now first printed from a Manuscript in the Forster Collection at the South Kensington Museum. 12mo, wrappers. London, 1879

One of 250 copies Privately Printed. VERY SCARCE. This "unfortunate little farce," as Dickens styled it, was written for W. C. Macready, but was withdrawn at the actor's request and was never presented to the public.

292. **LANGTON (ROBERT).** The Childhood and Youth of Charles Dickens. With Retrospective Notes, and Elucidations from his Books and Letters. *Illustrated.* 8vo, green cloth.
Manchester, 1883

Presentation Copy from Georgina Hogarth to Mary Boyle, Christmas 1883, with autograph inscription on flyleaf.

293. **LAZY TOUR OF TWO IDLE APPRENTICES (THE);** No Thoroughfare; The Perils of Certain English Prisoners. By Charles Dickens and Wilkie Collins. *With illustrations.* 8vo, original green cloth, uncut. London: Chapman & Hall, 1890

FIRST EDITION; with the black end-papers. Ex-library copy, with label removed from front cover.

294. **LEGENDS AND LYRICS.** By Adelaide Anne Procter. With an Introduction by Charles Dickens. New Edition, with Additions. *Illustrated by Tenniel, Millais, du Maurier, Keene, etc.* 4to, original green cloth gilt, gilt edges.
London: Bell & Daldy, 1866

FIRST EDITION WITH THE DICKENS INTRODUCTION.

295. **LETTERS OF CHARLES DICKENS TO WILKIE COLLINS (1851-1870).** Selected by Miss Georgina Hogarth. Edited by Laurence Hutton. Small 8vo, half morocco, gilt top.
FIRST EDITION. London, 1892

296. **LETTERS TO MARK LEMON.** 8vo, original purple wrappers, uncut and unopened.
London: Printed for Private Circulation only, 1917

It is said that but 30 copies of this pamphlet were issued.

297. **LEY (J. W. T.).** The Dickens Circle, A Narrative of the Novelist's Friendships; Charles Dickens, The Story of his Life; The Boz Ball: Account of the Ball given in honor of Dickens in New York City, Feb. 14, 1842. From the New York "Aurora." 3 vols., 8vo, various bindings. V. p., v. d.

298. **LIBRARY OF FICTION (THE),** or Family Story-Teller; Consisting of Original Tales, Essays, and Sketches of Char-

acter. *With 14 illustrations, being full-page woodcuts.* 2 vols., 8vo, blue cloth (rebound), uncut. London: Chapman & Hall, 1836-7

FIRST EDITION IN BOOK FORM. Contains in the first volume two early efforts of Dickens, "The Tuggses at Ramsgate," with two pictures by Seymour, and "A Little Talk about Spring and the Sweeps," with an illustration by R. W. Buss. Both sketches are signed "Boz."

299. **LITTLE DORRIT.** *With illustrations by H. K. Browne.* In the original parts (20 in 19), green wrappers, uncut. In slip case. London: Bradbury and Evans, 1855-7

AN IMMACULATE COPY OF THE FIRST EDITION, FIRST ISSUE, with the white slip in Part XVI, and the advertisements.

300. **LITTLE DORRIT.** *With illustrations by H. K. Browne.* 4 vols., 16mo, cloth. Leipzig: Tauchnitz, 1856

301. **LITTLE DORRIT.** *With Illustrations by H. K. Browne.* Thick 8vo, original green cloth (back faded and worn, and plates foxed). London: Bradbury & Evans, 1857

FIRST EDITION.

302. **LITTLE DORRIT.** Music. Little Dorrit's Polka, by Jules Norman, with lithograph scene of Arthur Clennam and Little Dorrit; "Floating Away," by John Blockley, with lithograph scene of Arthur Clennam at the river's side, watching the flowers float away. Also a restrike of this lithograph, and newspaper cuttings and illustrations. An original drawing by "Kyd" of Mr. William Dorrit is also included.

ORIGINAL DRAWINGS BY "PHIZ"

303. **LITTLE DORRIT.** TWO ORIGINAL DRAWINGS by "Phiz," signed. Oblong 12mo, on fawn mounts.

TWO FINE DRAWINGS, "The Ferry," and "Floating Away," appearing at pages 146 and 250 respectively. THE LATTER IS ONE OF THE DARK DRAWINGS.

304. **LIZZIE LEIGH.** A Domestic Tale, from "Household Words." 12mo, original wrappers, uncut. New York, 1850

FIRST AMERICAN EDITION. Although Dickens' name appears on the wrapper as the author, it is now known to be by Mrs. Gaskell.

305. **LOCKWOOD (FRANK).** The Law and Lawyers of Pickwick; PERKINS (F. B.), Charles Dickens: A Sketch of his Life and Works; DICKENS (MAMIE), My Father as I recall him. 3 vols., 12mo, half calf. V. p., v. d.

306. **LOVING BALLAD OF LORD BATEMAN (THE).** *Illustrated by George Cruikshank.* Small 12mo, original green flexible cloth, with gilt vignette on front cover. In calf solander case. London: Charles Tilt, 1839

FIRST EDITION, FIRST ISSUE, with the numeration in the centre of the page, and the misprint of the word "wine."

Ascribed to Dickens and to Thackeray with equal authority, and very likely both had a hand in it.

307. **MARTIN CHUZZLEWIT (THE LIFE AND ADVENTURES OF)**; His Relatives, Friends, and Enemies. Edited by Boz. *With Illustrations by "Phiz."* 8vo, in the original parts, (20 in 19), green printed wrappers, uncut, as issued, with the advertisements. In cloth case.

London: Chapman & Hall, January 1843-July 1844

FIRST EDITION, FIRST ISSUE, IN THE ORIGINAL PARTS. The last part is a Presentation Copy, stamped "With the Publishers Compliments." Except that the wrapper of this part is slightly discolored, and some of the backs are skilfully repaired, the condition of this copy is excellent. The point of the First Issue, the signboard reading "100£", is present on the engraved title. "Copies with the error are scarce."—Eckel.

308. **MARTIN CHUZZLEWIT (THE LIFE AND ADVENTURES OF).** *With Illustrations by Phiz.* Thick 8vo, original green cloth, slightly faded, new end-papers, uncut, hinges repaired.

London: Chapman & Hall, 1844

FIRST EDITION, FIRST ISSUE, with the misplaced £ sign on the engraved title. Initials in ink on title-page. Good, sound, clean copy.

309. **MARTIN CHUZZLEWIT (THE LIFE AND ADVENTURES OF).** *With illustrations by Phiz.* 8vo, half green morocco, gilt top, uncut, by Sangorski and Sutcliffe.

London: Chapman and Hall, 1844

FINE COPY OF THE FIRST ISSUE OF THE FIRST EDITION, with the misplaced £ on title. Bound up from the original numbers.

TWO UNPUBLISHED DRAWINGS BY "PHIZ"

310. **MARTIN CHUZZLEWIT.** TWO ORIGINAL PENCIL DRAWINGS by Phiz, illustrating incidents in the life of Mr. Augustus Moddle and Miss Charity Pecksniff. 12mo.

A PAIR OF REJECTED DRAWINGS, AND HITHERTO UNPUBLISHED AND GENERALLY UNKNOWN. BOTH ARE SIGNED BY THE ARTIST.

Facing page 521 in the First Edition of this work, is an etching entitled: "Mr. Moddle is led to the contemplation of his destiny," which fails to render the incident of the text with exact fidelity, as a perusal of this and the following pages will reveal.

The two drawings here offered are very dissimilar to the etching and to each other, and SEIZE DIFFERENT INSTANTS OF THE SAME INCIDENT.

These Drawings were formerly in the possession of R. Young, an engraver and friend of "Phiz," who had a picture of his in the Exhibition of Works of H. K. Browne, at the Fine Art Society's Gallery, in 1883.

311. **MARTIN CHUZZLEWIT.** A Collection of Play Bills of various Performances, from September 30, 1844, two months after the completion of the serial. 15 pieces, also news cuttings and illustrations, mainly mounted.

312. **MASTER HUMPHREY'S CLOCK.** *With illustrations by G. Cattermole and H. K. Browne.* In the original 88 Weekly Parts, royal 8vo, sewn, uncut. In morocco solander case.

London: Chapman and Hall, 1840-41

AN EXCEPTIONALLY CHOICE COPY OF THE FIRST ISSUE OF THE FIRST EDITION IN WEEKLY PARTS, THE MOST DIFFICULT TO SECURE IN PERFECT STATE OF ALL THE EDITIONS OF THIS WORK.

313. **MASTER HUMPHREY'S CLOCK.** *With illustrations by G. Cattermole and H. K. Browne.* In the original 20 Monthly Parts, royal 8vo, original green wrappers, uncut (some backs repaired). London: Chapman and Hall, 1840-41

THE RARE FIRST EDITION IN MONTHLY NUMBERS. On the first two numbers, the weekly dates appeared; after that, commencing with June, reference was made to the Numbers of the Weekly Parts. A Nice Copy.

WITH THE SIBSON SERIES OF ILLUSTRATIONS ADDED

314. **MASTER HUMPHREY'S CLOCK.** *With illustrations by George Cattermole and Hablot Browne.* 3 vols., royal 8vo, cloth. London, 1840-41

FIRST EDITION with the correct covers, the hands pointing to the proper time on the clocks. Added to the foregoing, is a fourth volume, containing THE VERY RARE SET OF SIBSON'S PLATES to illustrate this work. The hands point to two o'clock on this latter binding, although numbered "4" on the back. A VERY FINE COPY.

315. **MASTER HUMPHREY'S CLOCK.** *With Illustrations by George Cattermole and Hablot Browne.* 3 vols. in one. Thick royal 8vo, half red morocco, marbled edges.

FIRST EDITION. FINE COPY. London: Chapman & Hall, 1840-41

316. **[MASTER HUMPHREY'S CLOCK.]** Dickens (Charles). A. L. s., 2 pp. 8vo. Devonshire Terrace, Thirteenth August, 1840. To Samuel Rogers. Asking permission to dedicate "Master Humphrey's Clock" to him.

"I have decided to publish 'Master Humphrey's Clock' in half yearly volumes . . . Have you any objection to my dedicating the book to you, and so having one page in it which will afford me earnest and lasting gratification," etc.

317. **[MASTER HUMPHREY'S CLOCK.]** Dickens (Charles). A. L. s., 3 pp. 8vo. 1 Devonshire Terrace, Twenty Eighth December, 1840. To Capt. Basil Hall, with envelope, franked.

A CHARMING LETTER IN WHICH HE REFERS TO HIS FINISHING "Master Humphrey's Clock."

After expressing to his brother author the pleasure he has derived from reading "The Gallows and the Guillotine," he writes:

"What can I say to you in acknowledgement of your high commendations of the tale I am drawing to a close—with no common regret and pain I do assure you—for I am loth to finish it—and of the cheering encouragement you give me. It wou'd be id'e to tell you that such expressions of interest from thinking and gifted men are a source of the purest happiness and delight. You know that, I am sure, and I cannot thank you enough for your generous applause," etc.

318. **MATHEWS (CHARLES).** A. L. s., 2 pp.; Tom Hood, A. L. s., 1 p.; Dr. John Elliotson, A. L. s., 4 pp.; W. C. Macready, A. L. s., 4 pp.; and others of Dickens' friends and associates. 8 pieces.

319. **MILLAIS (J. E.).** A. L. s., 1 p.; F. W. Pailthorpe, A. L. s., 1 p.; Daniel Maclise, A. L. s., 2 pp. Together 3 pieces.

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320. **MILTOUN (FRANCIS).** Dickens' London, Boston, 1904; About England with Dickens (Rimmer), London, 1883; Dickens-Land (Nicklin), London, 1911; Charles Dickens, the Story of his Life (Taylor), London, n. d.; Miscellaneous Essays (Kirkus), London, 1863; 15 numbers of The Dickensian, 1905-18. Together 5 vols. and 15 numbers.

320A. **MISCELLANEOUS PAPERS** from "The Morning Chronicle," "The Daily News," "The Examiner," "Household Words," "All the Year Round," etc., and Plays and Poems. *Illustrated.* 2 vols., 8vo, cloth, uncut. London: Chapman and Hall, 1911

Autograph presentation copy from B. W. Matz to Dr. Jupp: "Dr. R. T. Jupp with best wishes from the discoverer and Editor of these detached but invaluable papers of the Great Novelist."

321. **MR. NIGHTINGALE'S DIARY.** A Farce in One Act. 32mo, original green cloth.
Boston: James R. Osgood and Company, 1877

THE FIRST PUBLISHED EDITION. VERY SCARCE, and practically the only edition obtainable, as only three copies of the first (privately printed) issue are known. Pailthorpe etched a frontispiece for this book, but it is not considered a part of it.

322. **MR. NIGHTINGALE'S DIARY.** ORIGINAL DRAWING in color, signed, by F. W. Pailthorpe. 12mo.

The drawing illustrates Scene 1. "Lithers—Good gracious mo! why, if it ain't Mr. Gabblewig Junior!"

323. **[MR. NIGHTINGALE'S DIARY.]** Dickens (Charles). Tavistock House. The Smallest Theatre in the World! Play Bills of Performances June 18, 1855 and Jan. 6, 1857. 2 pieces, folio.

At these performances were acted "The Lighthouse," by Wilkie Collins; "Mr. Nightingale's Diary," by Dickens; "The Frozen Deep," by Wilkie Collins, and "Animal Magnetism," by Mrs. Inchbald. Dickens acted in the last two pieces, at which time the theatre was under his management. The rest of the cast included Wilkie Collins, who acted in both his own plays, Mark Lemon, Miss Hogarth, Miss Dickens, Augustus Egg, and others.

324. **MRS. GAMP WITH THE STROLLING PLAYERS.** An Unfinished Sketch. *With 2 original plates by Pailthorpe, and a fine portrait of Dickens on Japan vellum.* Thin 8vo, vellum boards, uncut. New York: Privately Printed, 1899

FIRST SEPARATE EDITION, limited to 85 copies, printed for Lowell M. Palmer. This sketch was to be a humorous version of a "New Piljians Projiss," to be published for the benefit of Leigh Hunt, but the project fell through.

325. **MR. THACKERAY, MR. YATES, AND THE GARRICK CLUB.** The Correspondence and Facts. Stated by Edmund Yates. 8vo, sewn. Printed for Private Circulation, 1859

The corrected issue of the First Edition, with Dickens' name spelled correctly.

326. **MUDFOG PAPERS (THE),** Etc. Now First Collected. 12mo, original red cloth. London: Richard Bentley & Son, 1880

First Edition in book form.

327. **NEWSVENDORS' BENEVOLENT & PROVIDENT INSTITUTION (THE).** Speeches in Behalf of the Institution, by the late Mr. Charles Dickens, President. 12mo, sewn.
SCARCE. London: Printed by Buck & Wootton, [1871]

328. **NICHOLAS NICKLEBY (THE LIFE AND ADVENTURES OF).** *With illustrations by Phiz.* 8vo, in the original part (20 in 19), original green pictorial wrappers, uncut, as issued. In cloth case. London: Chapman & Hall, April 1838-Oct. 1839

FIRST EDITION IN THE ORIGINAL PARTS, FIRST ISSUE, with the publishers' imprint on the first few plates. Some of the backs have been mended, but this is a very good copy, with the advertisements.

329. **NICHOLAS NICKLEBY (THE LIFE AND ADVENTURES OF).** *With Illustrations by Phiz. Engraved frontispiece portrait of Dickens, by Maclise.* Thick 8vo, original green cloth, uncut. London: Chapman & Hall, 1839

FIRST EDITION, FIRST ISSUE, with the publishers' imprint on the first plates, up to p. 45. Portrait slightly foxed.

330. **NICHOLAS NICKLEBY (THE LIFE AND ADVENTURES OF).** *With Illustrations by Phiz.* EXTRA-ILLUSTRATED *by the insertion of 23 extra plates by Kenny Meadows, and 32 plates by T. Onwhyn,* (signed by his pseudonym, "Peter Palette"). 8vo, half red morocco, gilt back, gilt edges.
London: Chapman & Hall, 1839

FIRST EDITION. Fine copy except that a few of the plates are very slightly foxed.

ABOUT "NICHOLAS NICKLEBY"

331. **[NICHOLAS NICKLEBY.]** Dickens (Charles). A. L. s., with initials. 3 pp. 8vo. Broadstairs, Sunday morning (I mean afternoon). To Mr. Hicks. [1839]

INTERESTING LETTER ABOUT NICHOLAS NICKLEBY.

"I send you 60 s'ips of copy, and the prefaces. I shall write 105 which will about settle your business—perhaps not more than 100, and perhaps between the two. I hope I MAY *finish on Thursday—at latest on Friday—I will send you another parcel before the last, and dispatch the very last one with all possible speed,"* etc.

CONCERNING THE DEDICATION OF "NICHOLAS NICKLEBY"

332. **[NICHOLAS NICKLEBY.]** Dickens (Charles). A. L. s., 2 pp. 4to. 40 Albion Street, Broadstairs, September 21, 1839. To W. C. Macready, with franked address. In sunk mount, 4to, crushed red levant morocco, line-tooled back, gilt borders, gilt edges, by Sangorski and Sutcliffe.

A SPLENDID LETTER IN WHICH DICKENS ASKS MACREADY'S PERMISSION TO DEDICATE "NICHOLAS NICKLEBY" TO HIM.

"I am so anxious to prefer a request to you which does not admit of delay, that I send you a double letter—with the one redeeming point though, of having very little in it.

Let me prefix to the last number of Nickleby and to the book, a duplicate of the leaf which I now send you. Believe me that there will be no leaf in the volume which will afford me in time to come more true pleasure and gratification, than that in which I have written your name as foremost among those friends whom I love and honor. Be'ieve me that there

will be no one line in it, conveying a more honest truth, or a more sincere feeling, than that which describes its dedication to you as a slight token of my admiration and regard.

So let me tell the world by this frail record that I was a friend of yours and interested to no ordinary extent in your proceedings at that interesting time when you shewed them such noble truths in such noble forms—and give me a new interest in, and association with, the labour of so many months.''

Bound in with this is AN EARLIER SETTING OF THE PRINTED DEDICATION LEAF THAN THAT IN THE FIRST PUBLISHED EDITION OF THE WORK; a portrait of Dickens, by Finden; a typewritten transcript of Dickens' letter, and title and dedication to the First Published Edition of ''Nicholas Nickleby.''

333. **NICHOLAS NICKLEBY.** [Meadows (Kenny).] Heads from Nicholas Nickleby. Etched by A. Drypoint from Drawings by Miss La Creevy. *A series of 24 portraits of the principal characters.* In the original 6 parts, 8vo, original wrappers, with all the advertisements preserved. In half morocco slip case.

FIRST EDITION. VERY RARE. London: Robert Tyas, n. d. [1839]

334. **NICHOLAS NICKLEBY.** Three Portraits of Kate Nickleby, 'Tilda Price, and Madeline Bray. Engraved by Edward Finden from paintings by Frank Stone. 8vo, wrappers.

London: Chapman and Hall, 1848

335. **NICHOLAS NICKLEBY.** 32 illustrations by Onwhyn, and other eminent artists. 8vo, loose in green pictorial wrappers. Late impressions. [London]: J. Newman & Co., n. d.

336. **NICHOLAS NICKLEBY.** 21 Illustrations to Nicholas Nickleby on INDIA PAPER, by ''Phiz.'' Small 4to, loose.

WITH TITLE WRITTEN BY DICKENS

337. **NICHOLAS NICKLEBY.** ORIGINAL DRAWING by *''Phiz.''* ''Madame Mantalini introduces Kate to Miss Knag.'' Pencil drawing slightly touched with India ink. Matted.

THE TITLE IS WRITTEN AT THE FOOT IN THE HAND OF CHARLES DICKENS. At the top is the title ''Madame Mantalini's Establishment No. 1.'' This plate appeared at page 157 in the work.

Accompanying the drawing is the Number for June 1915 of ''The Dickensian'' in which this drawing is reproduced, and which contains an account of Hablot K. Browne.

338. **NICHOLAS NICKLEBY.** The Nicholas Nickleby Quadrilles, and Nickleby Galop. By Sydney Vernon. 8 pp. 4to, including title-page. London, 1849

339. **NICHOLAS NICKLEBY.** Play Bills of Dramatizations by J. Daly Besemeres, W. T. Moncrieff, and others, performed at various English Theatres, 1839 and later. 23 pieces, together with a number of contemporary and other news cuttings, including some early advertisements of ''Saracen's-Head Inn'' and various Schools and Academies, all correlative.

340. **NICKLEBY MARRIED,** Scenes from the Life of. Being a sequel to the ''Life and Adventures of Nicholas Nickleby,'' as

edited by "Boz." *With Illustrations by "Quiz." Numerous etchings in the style of "Phiz."* 8vo, full tan calf, gilt edges.
London: John Williams, 1840

341. **NICKELAS NICKELBERY.** Containing the Adventures, Misadventures, Chances, Mischances, Fortunes, Mis-Fortunes, Mysteries, Mis-eries, and Mis-cellaneous Manœuvres of the Family of Nickelbery. By "Bos." *Embellished with 42 engravings.* 8vo. full tan calf, gilt top, with the front wrapper of one of the original parts bound in. London: E. Lloyd, [1839]

One of the many Dickens counterfeits.

342. **NO THOROUGHFARE.** A Drama in Five Acts. By Charles Dickens and Wilkie Collins. 12mo, original wrappers.
London: Published at the Office of All the Year Round, 1867

First Edition in this form, altered from the Christmas Story for Performance on the Stage.

343. **NO THOROUGHFARE.** A Drama, in Five Acts and a Prologue. By Charles Dickens and Wilkie Collins. 8vo, full red morocco, gilt top, original wrappers bound in.
New York: Robert M. De Witt, [1868]

De Witt's Acting Plays, No. 14.

344. **NO THOROUGHFARE.** Play Bills of various Performances of this Drama by Dickens and Collins, at English Theatres. 8 pieces.

Accompanying the above are: "No Thoroughfare Galop," by Charles Coote, Jr., as performed nightly at the Adelphi Theatre, together with newspaper cuttings and illustrations.

345. **ODDITIES OF LONDON LIFE.** By Paul Pry. *Illustrated with numerous full-page etchings and woodcuts in the text.* 2 vols., small 8vo, half calf. London: Richard Bentley, 1838

Both in contents and embellishments, this work was an obvious imitation of "Sketches by Boz." Some of the plates are signed T. C. Wilson, Pierce Egan, Jun., and Robert Cruikshank.

346. **OLD CURIOSITY SHOP (THE).** A Tale. *With Illustrations by George Cattermole and Hablot K. Browne.* Royal 8vo, original green cloth, uncut (back slightly faded, and one joint broken). London: Chapman & Hall, 1841

First separately published Edition. Fine clean copy.

ABOUT "THE OLD CURIOSITY SHOP"

347. **[OLD CURIOSITY SHOP.]** Dickens (Charles). A. L. s., 2 pp. 8vo. Devonshire Terrace, Jany. 2, [1841]. To Rev. William Harness.

"I should have been very glad to join your pleasant party, but all next week I shall be laid up with a broken heart, for I must occupy myself in finishing the Curiosity Shop, and it is such a painful task to me that I must concentrate myself upon it tooth and nail, and go out nowhere until it is done," etc.

348. **[OLD CURIOSITY SHOP.]** Dickens (Charles). A. L. s., 2 pp. 8vo. Devonshire Terrace, Twelfth December, 1840 (I mean the Thirteenth). To George Cattermole.

A deeply interesting letter inviting Cattermole to discuss the end of "Little Nell." Mentions Daniel Maclise and John Forster.

349. **OLD CURIOSITY SHOP (THE).** Four Plates engraved under the superintendence of Hablot K. Browne and Robert Young: Little Nell and her Grandfather, the Marchioness, Barbara, and an etching. 8vo, wrappers. London: Chapman and Hall, 1848

350. **OLD CURIOSITY SHOP (THE).** Play Bills of Dramatizations, by Andrew Halliday, Walter Roberts, and others, performed at various English Theatres. 17 pieces.

Included with the above are portraits of Dickens' characters, and views. Also included, the following pieces of Music: Little Nell, Ballad, by George Linley (2); Little Nell Waltz, by Dan Godfrey, with colored lithograph portraits of little Nell and her Grandfather; Little Nell, by Miss Hawley, with colored lithograph of Little Nell's Grandfather at her grave.

A RARE COLLECTION.

351. **OLD LEAVES**: Gathered from Household Words. By W. Henry Wills. 12mo, original cream-colored cloth, uncut.
London: Chapman & Hall, 1860

Edited by Dickens' chief assistant on "Household Words," this volume is of interest in indicating those articles prepared with Dickens' collaboration.

352. **OLIVER TWISS, THE WORKHOUSE BOY** (The Life and Adventures of). *With numerous woodcut illustrations.* 8vo, tan calf, gilt back and inside borders, gilt edges.
London: E. Lloyd, n. d. [1839]

One of the imitations of Dickens, with the preface signed "Bos."

353. **OLIVER TWIST.** Being Bentley's Miscellany, Edited by Boz and *Illustrated by George Cruikshank.* Parts 1 to 30, 8vo, original printed wrappers, uncut. Enclosed in 5 red cloth cases.
London: Richard Bentley, 1837-9

RARE IN NUMBERS. "Oliver Twist" first appeared in these numbers. Dickens' editorship ceased with the issue of February 1839, the last four numbers being edited by Ainsworth. Some of the backs are repaired; otherwise this is a choice file, and is of the greatest rarity.

354. **OLIVER TWIST.** Bentley's Miscellany. *Illustrations.* 5 vols., 8vo, publisher's cloth, uncut (shabby, and loose in covers, one plate loose). London: Richard Bentley, 1837-9

Contains the First Appearance of "Oliver Twist."

355. **[OLIVER TWIST.]** Dickens (Charles). A. L. s., 2 pp. 8vo, [September 1837]. To George Cruikshank. Sending him a box ticket for a play.

Referring to "Oliver Twist," which was then running in Bentley's Miscellany, and concluding:

"Bentley called on me yesterday, and said that he meant to put in TWO *Oliver plates this month and one portrait, so you will not have the trouble*

of doing another, which I presume—at this late period of the month—you will not be sorry for," etc.

356. **OLIVER TWIST**; or, The Parish Boy's Progress. By "Boz." *Illustrated by George Cruikshank.* 3 vols., small 8vo, original brown cloth, yellow end-papers, uncut.
London: Richard Bentley, 1838

FIRST EDITION, FIRST ISSUE, with "Boz" on the title, with the sub-title, and the cancelled "Fireside" plate in the 3rd volume.

357. **OLIVER TWIST**; or, The Parish Boy's Progress. The Third Edition, with an Introduction by the Author. *Illustrations by George Cruikshank.* 3 vols., 8vo, original brown cloth, uncut (one volume shaken, and plates somewhat foxed).
London: Chapman & Hall, 1841

FIRST EDITION OF THE LONG INTRODUCTION BY DICKENS.

358. **OLIVER TWIST (THE ADVENTURES OF)**; or, The Parish Boy's Progress. *With 24 illustrations on steel, by George Cruikshank.* A New Edition, Revised and Corrected. In the 10 original parts, green printed wrappers, uncut, as issued.
London: Published for the Author, by Bradbury & Evans, 1845-6

FIRST OCTAVO EDITION in the Original Parts. The pictorial green wrapper was designed by Cruikshank. The backs have been skilfully repaired. A fine copy, with the advertisements.

359. **OLIVER TWIST (THE ADVENTURES OF)**; or, The Parish Boy's Progress. A New Edition, revised and corrected. *With 24 illustrations on steel, by George Cruikshank.* 8vo, original purple cloth, pictorial gilt back, uncut.
London: Bradbury & Evans, 1846

FIRST OCTAVO EDITION. Fine copy.

360. **OLIVER TWIST (THE ADVENTURES OF)**; or, The Parish Boy's Progress. *Illustrated with 26 water-color drawings by George Cruikshank.* Thick royal 8vo, original boards, morocco back, uncut. London: Chapman & Hall, 1895

EDITION DE LUXE, ON LARGE PAPER, one of 500 copies for England and America.

These famous "Oliver Twist" illustrations represent the most ambitious series of finished water-color drawings ever executed by George Cruikshank throughout the course of his prolonged career. To increase the value of the suite, and to add to their historical interest, the artist produced a fresh and characteristic title-page, embodying thirteen subjects.

361. **OLIVER TWIST (CHARACTERS AND SCENES IN)**. A Drama, in Three Acts. Books of Words to Smith's Juvenile Stage, inlaid to 4to size. *Colored frontispiece and title, and 26 pages of plates,* inlaid. 4to, cloth. [London, n. d.]

Very scarce, as nearly all copies were cut up by children.

362. **OLIVER TWIST.** *21 Illustrations by Fredk. W. Pailthorpe, printed in black on India paper.* Imp. 8vo, cloth protecting covers. London: Robson and Kerslake, 1886

One of 50 copies. PROOFS.

363. **OLIVER TWIST.** Another copy, *printed in bistre, on India paper.* Imp. 8vo, cloth protecting covers.

One of 50 copies. PROOFS. London: Robson and Kerslake, 1886

364. **OLIVER TWIST.** Another copy, with the plates IN COLOR. Imp. 8vo, cloth protecting covers.

One of 50 copies. London: Robson and Kerslake, 1886

365. **OLIVER TWIST.** 25 Proofs on India paper by J. Mahoney, to illustrate Oliver Twist. 8vo. A few slight foxings.

366. **OLIVER TWIST.** An Extensive Collection of Play Bills of Dramatizations by Arthur Williams, J. B. Johnstone, and others, performed at various English Theatres, 1839 and later, 46 pieces. With numerous news cuttings and illustrations, some in color.

Included is a piece of Music, "Sequel to the Artful Dodger, or the Dodger's Return," sung by Mr. Cowell.

367. **ON MR. FECHTER'S ACTING.** Reprinted from The Atlantic Monthly" of August 1869. 8vo, wrappers, uncut.

Brooklyn: Bewick Press, 1903

One of 50 copies printed by hand. This most uncommon piece appears to have been sent to "The Atlantic Monthly," as an avant-courier on the occasion of Fechter's proposed professional visit to the United States.

368. **OUR MUTUAL FRIEND.** *With illustrations by Marcus Stone.* 8vo. In the original parts (20 in 19), green printed wrappers, uncut, as issued.

London: Chapman & Hall, May 1864-Nov. 1865

FIRST EDITION, in the Original Parts. Backs of nearly all the parts skilfully mended.

369. **OUR MUTUAL FRIEND.** *With Illustrations by Marcus Stone.* 2 vols., 8vo, original maroon cloth, uncut.

London: Chapman & Hall, 1865

FIRST EDITION. Very rarely found uncut in original cloth. Inserted in the first volume is a 2 p. A. L. s. of the artist, Marcus Stone, to the publisher concerning the plates.

370. **OUR MUTUAL FRIEND.** *Illustrated with numerous full-page woodcuts.* 4 vols., 12mo, original black cloth, blind stamping on sides, gilt vignette titles on back.

New York: John Bradburn, 1864-5

FIRST AMERICAN EDITION, issued prior to the Harper edition which Wilkins notes. VERY SCARCE.

371. **[OUR MUTUAL FRIEND.]** Dickens (Charles). A. L. s., with initials, 1 p. 8vo. Office of All the Year Round, Twenty Eighth October, 1865. To "My dear Charley." Regarding the recipient's review of "Our Mutual Friend."

"I have seen the Athenaeum, and most heartily and earnestly thank you, Trust me, there is nothing I could have wished away, and all that I read there affects and delights me. I feel so generous an appreciation and sympathy so very strongly, that if I were to try to write more, I should blur the words by seeing them dimly."

372. **OUR MUTUAL FRIEND.** Play Bills of various Dramatizations, by H. B. Farnie, C. H. Hazlewood, and others, with newspaper clippings of 1866 giving comments on the different representations. 7 pieces.

These dramatizations were produced at various English Theatres under the titles of "The Golden Dustman," "The Dustman's Treasure," "The Dustman's Gold Mound," etc.

DICKENS' OWN COPY OF RARE BOUND PAMPHLETS, MANY OF THEM PRESENTATION COPIES TO HIM

372A. **PAMPHLETS.** A Bound Volume of 18 Pamphlets, as detailed below. 8vo, half roan. V. p., v. d.

A RARE COLLECTION, comprising:

A Plea for Authors and the Rights of Literary Property. By an American. N. Y., 1838. Presentation copy to Dickens; An Appeal to American Authors and the American Press. By Cornelius Mathews, N. Y., 1842. Presentation copy to Dickens; On the International Copyright. By Francis Lieber. Presentation copy to Dickens from G. A. Sala; Speech for the Defendant in the Prosecution of the Queen v. Moxon, for the publication of Shelley's Works, London, 1841; Reasons for a New Edition of Shakespeare's Works. By J. Payne Collier, London, 1841. Presentation copy to Dickens, from the author; Mormonism Exposed. N. Y., 1842; Love, Courtship and Marriage. By Thomas McElhiney, Kittanning, Pa., 1841; and others.

CHARLES DICKENS' OWN COPY, WITH HIS BOOKPLATE AND SALE LABEL.

373. **PEMBERTON (T. E.).** Charles Dickens and the Stage; HUGHES (JAMES L.), Dickens as an Educator. WELSH (CHAS.), Character Portraits from Dickens. 3 vols., 12mo, cloth. V. p., v. d.

373A. **PICNIC PAPERS.** Charles Dickens' Original Autograph Copy of his Letter to Henry Colburn upon the Controversy occasioned by the contribution of Walter Savage Landor to the Picnic Papers, together with a note to Forster on the subject, April 1, 1841. *With facsimile of the letter.* 8vo, boards, uncut.

London: Printed at the Chiswick Press for Cumberland Clark, 1918

374. **PICKWICK ABROAD**; or The Tour in France. By G. W. M. Reynolds. *Illustrated with steel engravings by Alfred Crowquill, and John Phillips; and with woodcuts by Bonner.* In the original parts (Parts 1 to 20, with 3 parts, Nos. 12, 16, and 19 missing), yellow printed wrappers, uncut, as issued.

London: Sherwood, Gilbert & Piper, 1839

OF EXCESSIVE RARITY IN PARTS. Part 1 has the back gone and the covers loose. Some of the other backs are worn.

375. **PICKWICK ABROAD**; or, The Tour in France. By George W. M. Reynolds. *Illustrated with 41 steel engravings by Alfred Crowquill and John Phillips; and with 33 woodcuts by Bonner.* Thick 8vo, original green cloth, uncut.

London: Thomas Tegg, 1839

FIRST EDITION. Fine copy. One of the most successful imitations of a great book ever written by another hand.

376. **PICKWICK CLUB (THE POSTHUMOUS PAPERS OF THE)**, containing a faithful Record of the Perambulations, Perils, Travels, Adventures, and Sporting Transactions of the Corresponding Members. Edited by "Boz." *With illustrations by Seymour, Buss, and "Phiz."* In the original parts (20 in 19), 8vo, original green pictorial wrappers, uncut, in full green levant morocco solander case. London: Chapman and Hall, 1836-7

So many "FINEST COPIES" of "Pickwick" have been offered during the last decade that it would seem like a trite application to associate with the present offering. IT IS A COPY WHICH CAN SCARCELY BE EXCELLED IN ALL THE IMPORTANT POINTS SO NECESSARY TO FORM WHAT THE COLLECTOR TERMS "PERFECT."

We give below a collation of this copy, according to Eckel, who states that a perfect First Edition of "Pickwick Papers" must contain a certain number of basic points.

All covers of the parts bear date 1836.

Parts 1 and 2 carry on the covers the words "With Four Illustrations by Seymour."

Part 1 has the four plates by Seymour, BUT THREE OF THEM ARE SIGNED, WHICH IS CORRECT.

Part 2 has the three Seymour plates, signed.

Part 3 has on the cover the words "With illustrations by R. W. Buss."

Part 3 has the two plates signed "Drawn and etched by R. W. Buss," and the page numbers on them.

Part 4 has the two plates signed N.E.M.O.

Parts 2, 3, 10 and 15 have addresses by the author.

Parts 17, 18 and 20 have addresses by the publishers.

Plates in Parts 1 to 11 inclusive have no captions, only numerical references. Parts 12-20 have neither captions nor numbers.

Vignette title has "V" in "Weller."

GENERAL COLLATION BY PARTS

Part 1. Covers right.
Plates right, all first state.
(Has error "1717" on first page of text).
Page 26 has running headline "Posthumous Papers, &c." right. The note appears on page 9.

Part 2. Covers right.
Plates right.
Has address announcing the death of Seymour.

Part 3. Covers right.
Plates right.
Advertisements right.
Has address relating to Buss.

Part 4. Covers right.
Plates right.
Advertisements right, without "17" in Albemarle address. EARLIEST ISSUE. Covers repaired.

Part 5. Covers right.
Plates right.
Advertisements right.

Part 6. Covers right.
Plates right.
Advertisements right.

Part 7. Covers right.
Plates right.
Advertisements right. Has misprints on pages 185, 202.

Part 8. Covers right.
Plates right.
Advertisements right.

Part 9. Covers right.
Plates right.
Advertisements right.
Part 10. Covers right.
Plates right.
Advertisements right. Has misprint "Samuel" on page 278.
Part 11. Covers right.
Plates right.
Advertisements right.
Part 12. Covers right.
One plate right; one in second state.
Advertisements right. Has misprint "S. Veller, Esq." on page 342.
Part 13. Covers right.
One plate right, the other in second state.
Advertisements right. Has Pigot ad. Misprinted headline on page 375.
Part 14. Covers right.
Plates right.
Advertisements right.
Part 15. Covers right.
One plate right, the other in second state.
Advertisements right.
Part 16. Covers right.
One plate right, the other in second state.
Advertisements right.
Part 17. Covers right.
Plates right, the stage-coach plate in second state.
Advertisements right.
Part 18. Covers right.
One plate right, the other in second state.
Advertisments right. Has misprint "Sun Court, Cornhill," on page 541.
Parts 19-20. Covers right.
Three plates right, one in second state.
Advertisements right. With "Directions to the Binder" and "Errata."

It will be noted that this collation is according to Eckel, and it must be borne in mind in regard to those plates which we have denoted "second state," that other authorities have disagreed, and esteemed them "first state."

In order that the purchaser may possess the CORRECT PLATE, regardless of the ideas of any bibliographer, A COMPLETE SET OF THE ALTERNATE PLATES accompany the work, on many of which Mr. Jupp has written "The 2d Plate," THUS FORMING WHAT IS PROBABLY THE MOST NEARLY PERFECT COPY OF "PICKWICK" IN EXISTENCE.

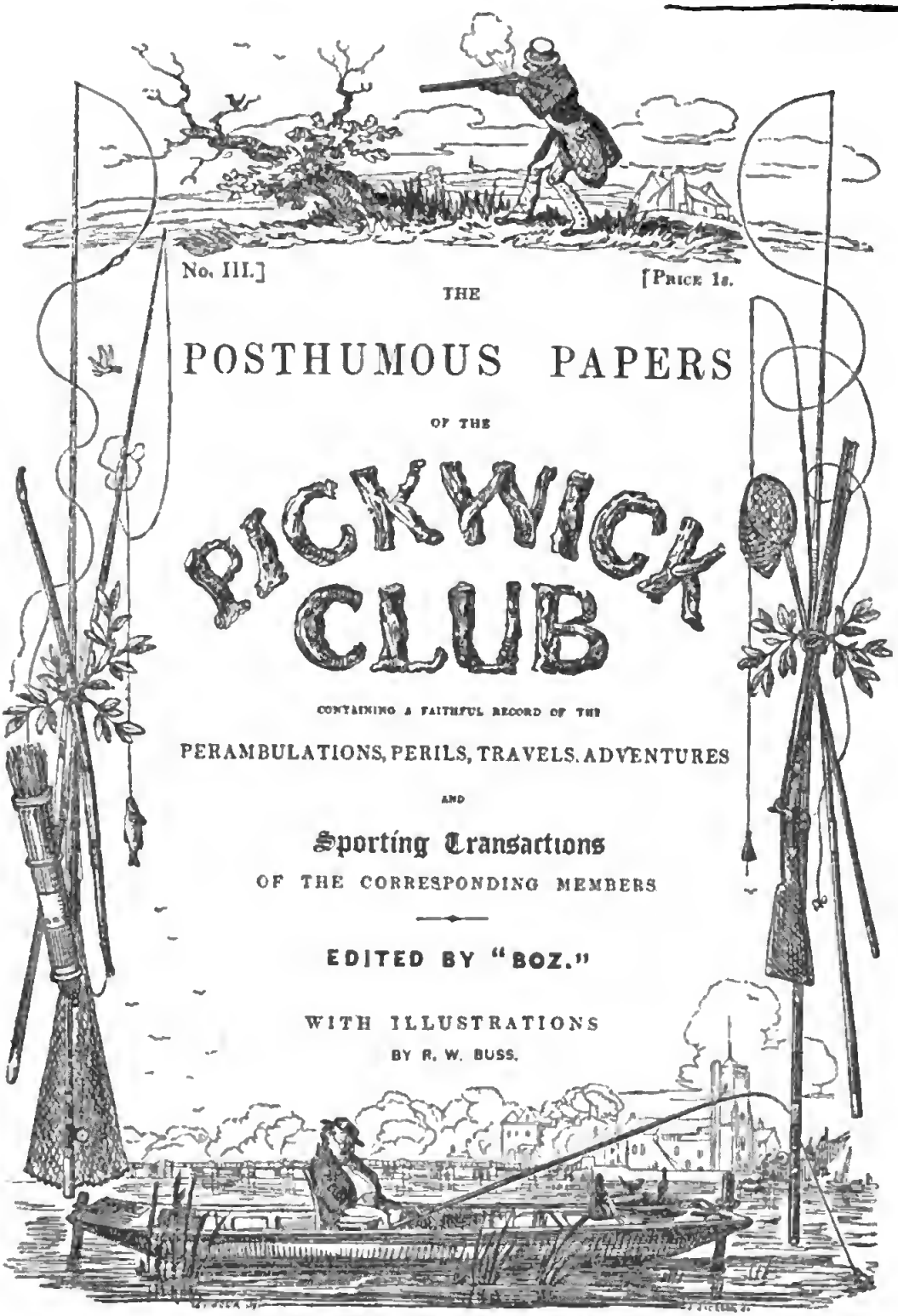
There also accompanies this copy, A CIRCULAR ANNOUNCEMENT of the publishing of "Pickwick," which MUST BE A VERY EARLY ADVERTISEMENT, as it states that each Monthly Part will be "embellished WITH FOUR ILLUSTRATIONS BY SEYMOUR." This announcement is of 2 pages, printed in blue, AND IS VERY RARE.

[SEE ILLUSTRATION]

377. PICKWICK CLUB (THE POSTHUMOUS PAPERS OF). *With 43 illustrations by R. Seymour and Phiz; and* EXTRA-ILLUSTRATED *by the insertion of 24 plates by F. W. Pailthorpe, colored by hand, and 32 plates by Onwhyn.* Thick 8vo, three-quarters blue morocco, gilt back and top, other edges uncut.

London: Chapman & Hall, 1837

FIRST EDITION. The original wrappers of the Pailthorpe and Onwhyn plates are bound in at end. A choice and desirable copy.



"PICKWICK PAPERS" IN THE ORIGINAL PARTS,
WITH THE RARE POINTS

378. **PICKWICK CLUB (THE POSTHUMOUS PAPERS OF THE).** *With 43 illustrations, by R. Seymour and Phiz.* EXTRA-ILLUSTRATED *with 10 full-page plates by Sibson.* 8vo, full tan calf, gilt back. London: Chapman & Hall, 1837

FIRST EDITION. Has the Buss and Seymour plates. Frontispiece and engraved title foxed.

379. **PICKWICK CLUB (THE POSTHUMOUS PAPERS OF THE).** *With 43 illustrations by R. Seymour and Phiz* (a little spotted). Thick 8vo, cloth. London: Chapman and Hall, 1837

FIRST EDITION.

380. **[PICKWICK.]** Peregrinations of Pickwick. A Drama. By William Leman Rede. *Frontispiece.* 18mo, pictorial wrappers. London: Published for the Proprietor by W. Strange, n. d. [1837]

VERY SCARCE. Printed from the Prompt Book, with all the Cast of the Characters—Costume—and all the Stage Business, as originally performed at the London Theatres.

381. **[PICKWICK.]** CLUB DES PICKWISTES (LE), Roman comique, par Charles Dickens, traduit librement de l'anglais par Madame Eugénie Niboyet. 2 vols., small 8vo, half calf.
Paris: Charpentier, 1838

FIRST FRENCH TRANSLATION. VERY SCARCE.

CENTENARY EDITION DE LUXE OF "PICKWICK"

382. **PICKWICK CLUB (THE POSTHUMOUS PAPERS OF THE).** *With Illustrations by R. Seymour, R. W. Buss, Hablot K. Browne ("Phiz"), and J. Leech.* EXTRA-ILLUSTRATED *by the addition of plates from the First Edition, and by Onwhyn and Pailthorpe, and by other Pickwickian illustrations, colored and uncolored. The regular plates are* IN THREE STATES, *colored inlaid proofs, proofs on India paper, and proofs on Japan paper.* 4 vols., royal 4to, full crimson French levant morocco, the back, sides, and inside borders gold-tooled in a conventional floral design, doublures and flys of cream-colored moire silk, solid gold edges, by Broca.
Issued for Private Use by Chapman & Hall Ltd., n. d.

Eight copies only of this edition have been printed on vellum (Japan paper), of which this is No. 8. Signed by the printers, Richard Clay & Sons; Frederick Chapman, for the publishers; and Chas. P. Johnson, the editor.

In point of completeness, illustrations, and elegance of format, this is the most elaborate edition of the immortal "Pickwick Papers" ever issued. Every word of the author which has formerly appeared, whether by way of announcement, dedication, preface, notice, address, or note, has been reprinted and will be found in the preliminary pages.

383. **[PICKWICK.]** PICTORIAL PICKWICKIANA. Charles Dickens and his Illustrators. Edited by Joseph Grego. *With 350 Drawings and Engravings by Seymour, Buss, H. K. Browne, Leech, "Crowquill," Onwhyn, Sibson, Heath, etc., etc.* 2 vols., 8vo, three-quarters green calf, gilt tops, with the original front cloth covers preserved. London: Chapman & Hall, 1899

A DICKENS MANUSCRIPT OF UNPARALLELED INTEREST AND IMPORTANCE, BEING A HISTORY OF PICKWICK

384. **[PICKWICK.]** Dickens (Charles). ORIGINAL AUTOGRAPH MANUSCRIPT relating his creation of the character of PICKWICK, and refuting claims made on behalf of Robert Seymour, the artist. 4 pp. 8vo, written on his Gad's Hill notepaper, and dated Wednesday, Twenty-eighth March, 1866. Addressed to The Editor of the Athenæum. In sunk mounts, and bound in 4to, full crushed red levant morocco, line-tooled back, gilt borders, gilt edges, by Sangorski and Sutcliffe.

A SUPERLATIVE MANUSCRIPT. It is well known, that after the success of the "Pickwick Papers" was assured many statements were made concerning its origin, including the amazing claim by the widow of the artist Seymour that the work was due solely to her husband, both as regards its nature and the character and figure of Pickwick.

Mrs. Seymour coupled with her assertions a most vindictive attack upon Dickens. These allegations evidently caused Dickens, when publishing a cheap edition in 1847, to insert a Preface giving an account of how he came to write "Pickwick." Mrs. Seymour however, in 1854, printed a vituperative pamphlet on the subject, but her friends suppressed its circulation, as it was of a libelous character and most abusive.

Some twelve years later, the controversy re-opened, for in "The Athenæum" dated March 24, 1866, appeared a letter signed "R. Seymour," the artist's son, attacking Bohn the publisher over a new edition of "Seymour's Sketches"; also claiming that the idea and title of "Pickwick" was his father's. This brought forth from Dickens the vigorously worded and exhaustive article "A History of Pickwick," which appeared in "The Athenæum" for March 31, 1866, THE ORIGINAL MANUSCRIPT OF WHICH IS HERE OFFERED.

But two copies of Mrs. Seymour's pamphlet are known to exist. The present volume contains, in addition to Dickens' MS.:

A typewritten transcript of the MS.
Seymour's letter in "The Athenæum," with Bohn's reply.
Dickens' account as printed in "The Athenæum."
A corrected Proof of F. G. Kitton's rare re-issue of Mrs. Seymour's pamphlet, "An Account of the Origin of the 'Pickwick Papers.'"

TWO UNPUBLISHED WELLER VERSES

385. **[PICKWICK.]** AUTOGRAPH MANUSCRIPT, signed, of Two Verses by Dickens, four lines each, 1 p. 8vo, dated at Liverpool, Twenty Seventh February, no year.

THESE VERSES ARE UNPUBLISHED.

"I put in a book once, by hook or by crook,
The whole race (as I thought) of a 'feller,'
Who happily pleas'd the town's taste, (much diseas'd)
—and the name of this person was Weller.

I find to my cost, that ONE WELLER *I lost.*
Cruel Destiny so to arrange it!
I love her dear name which has won me some fame,
But Great Heaven how gladly I'd change it!"

386. **PICKWICK.** Play Bills of Dramatizations performed at various English Theatres, from 1837 to 1893, together with newspaper clippings and illustrations, contemporary and later. 19 pieces.

AN IMPORTANT COLLECTION, of which no less than six ARE DATED 1837, and ALL BUT ONE are for performances prior to the issue of the last part of the book. Included are three pieces of Music of Pickwick interest.

387. **PICKWICK.** A Facsimile Set of the Original Plates by R. Seymour and "Phiz" to illustrate "Pickwick Papers." In the 20 parts in 19, 8vo, wrappers.

388. **PICKWICK.** 32 illustrations to the Pickwick Club, Edited by "Boz." By Samuel Weller [T. Onwhyn]. In the original 8 parts, 8vo, original green wrappers, in silk-lined olive levant morocco box. [London]: E. Grattan, 1837

VERY RARE. The plates in the early numbers signed "Sam Weller," while those in the later numbers are signed "T. O.," with a few without any signature. Some of the plates are a little foxed.

389. **PICKWICK.** A Collection of Illustrations to "Pickwick" by Heath, Sam Weller (Onwhyn), and Crowquill (Forrester). Bound in one volume, 8vo, original wrappers preserved (some plates foxed). London, 1837

A VERY RARE AND MOST DESIRABLE COLLECTION, as follows:
Pickwickian Illustrations. 20 plates by Heath.
Illustrations to the Pickwick Club. By Samuel Weller. In the 8 original parts. 32 plates.
Pictures picked from the Pickwick Papers by Alfred Crowquill. In the 10 original parts. 40 plates.
Another set of the Crowquill plates in color.
The Beauties of Pickwick. Collected and arranged by Sam Weller, a pamphlet of 16 pp. London, 1838. VERY SCARCE.

390. **PICKWICK PAPERS.** Six Illustrations to the Posthumous Papers of The Pickwick Club, engraved from original drawings, by Phiz. 8vo, original green wrappers (worn).
London: Darton & Clark, etc., n. d.

391. **PICKWICK CLUB.** 24 Illustrations to the Pickwick Club by Fredk. W. Pailthorpe. Royal 8vo, original green wrappers.
London: Robson and Kerslake, 1882

This, and the two following numbers are in fine clean condition.

392. **PICKWICK CLUB.** Another copy, with the plates on India paper, PROOFS BEFORE LETTERS. Royal 8vo, original green wrappers. London: Robson and Kerslake, 1882

393. **PICKWICK CLUB.** Another copy, with the plates in COLOR. Royal 8vo, original green wrappers.
London: Robson and Kerslake, 1882

394. **PICKWICK.** A Portfolio of Twelve Original Illustrations, reproduced from Drawings by A. B. Frost, to illustrate "The Pickwick Papers." 8vo, original wrappers, preserved in polished calf covers. London: A. J. Slatter, 1908

INDIA PAPER EDITION, Limited.

395. **PICKWICK.** Another copy on India paper.

396. **PICKWICK.** Another copy on Plate paper.

397. **[PICKWICK.]** Sam Weller's Pickwick Jest-Book, in which are concentrated all the Funny Sayings of Sam and his Com-

panions, and upwards of 1000 Jokes, Puns, Epigrams, Jeux d'Esprit, etc., including Joe Miller's renowned Jests. *With 24 illustrations of Pickwick characters.* Thick 18mo, original cloth, gilt back, uncut. London: Orlando Hodgson, n. d.

VERY SCARCE.

398. **[PICKWICK.]** Buss (R. W.). A. L. s., 4 pp. 8vo, November 19, 1845. To Joseph Mayer. Tipped on mount, with envelope.

A LONG AND IMPORTANT LETTER on the vexed question of the ORIGIN OF PICKWICK, stating that "*Seymour originated the Pickwick Club, and his companions, and he also selected Dickens from other Authors, so Dickens and the Publishers certainly are indebted to poor Seymour for the opportunity of fame and fortune to one, and a good fortune to the others.*"

399. **[PICKWICK.]** Buss (Alfred). A. L. s., 10 pp. 8vo. St. James' Vicarage, April 10, 1888. With a Buss plate "Miss Martha" inserted.

AN IMPORTANT LETTER GIVING DETAILS OF HIS FATHER'S CONNECTION WITH "PICKWICK," AND AN ACCOUNT OF AN UNPUBLISHED PLATE.

"*It was unquestionably a better etching than either of the plates afterwards published, a fact which shows that if the publishers wd. only have had patience and allowed my father to gain some experience he wou'd have attained such a skill as indeed he showed in his after productions,*" etc.

400. **PICKWICKIAN CLUB (THE POSTHUMOUROUS NOTES OF THE).** Edited by "Bos." *Illustrated with 120 engravings on wood.* 2 vols., 8vo, full tan calf (weak in hinges), uncut. London: E. Lloyd, [1842]

This pirated publication consists of the numbers of "The Penny Pickwick" collected and bound together. Very scarce.

401. **PIC-NIC PAPERS (THE).** By Various Hands. Edited by Charles Dickens. *With Illustrations by George Cruikshank, Phiz, &c.* 3 vols., 8vo, original green cloth, uncut.

London: Henry Colburn, 1841

FIRST EDITION. Dickens wrote the Introduction, "The Lamplighter's Story," and edited the first two volumes. The work was issued for the benefit of Mrs. Macrone, the widow of the publisher of Dickens' first book.

402. **PICTURES FROM ITALY.** *The vignette illustrations on wood by Samuel Palmer.* 12mo, original blue cloth, uncut.

London: Bradbury & Evans, 1846

FIRST EDITION, with the leaf of advertisements, and the original end-papers.

403. **PIERCE AND WHEELER.** The Dickens Dictionary, A Key to the Characters and Principal Incidents in the Tales of Charles Dickens; Child-Pictures from Dickens; Daily Pickings from Pickwick, compiled by Florence Dalgleish; The Charles Dickens Autograph Book, compiled by J. W. T. Ley. 4 vols., 8vo, cloth.

V. p., v. d.

404. **PLAY BILLS.** Three Play Bills on Satin of the Royal Lyceum Theatre, Theatre Royal, Covent Garden, and Theatre Royal, Haymarket. Fine condition. 1834-71

405. **PLAY BILLS.** A Collection of several hundred Play Bills, from about the middle of the Nineteenth Century on. English Theatres.

406. **PLAY BILLS.** A Collection of various Play Bills, etc., of Dickens' interest: Boots of the Holly-Tree Inn, 1856; Six Poor Travellers; Juba, 3 pieces; The Frozen Deep, 2 pieces; Mugby Junction Galop; Mrs. Lirriper's Quadrille, both with colored pictorial title-pages, etc. About 20 pieces.

407. **PLAYS AND POEMS OF CHARLES DICKENS (THE)**; With a Few Miscellanies in Prose now first collected. Edited, prefaced and annotated by Richard Herne Shepherd. 2 vols., large 8vo, original blue cloth, uncut.

London: W. H. Allen & Co., 1882

THE VERY RARE SUPPRESSED FIRST ISSUE.

408. **POOR TRAVELLER** (The); Boots at the Holly-Tree Inn: and Mrs. Gamp. 16mo, original green wrappers (back a little worn). Bradbury and Evans, 1858

FIRST EDITION IN THIS FORM. The tale of Richard Doubledick is perhaps the best of all his short stories. The three in this volume are as prepared for public reading.

409. **[POOR TRAVELLER.]** Dickens (Charles). A. L. s., 2 pp. 8vo. Gad's Hill Place, Thirtieth May, 1863. To Mr. Boyle. Referring to his Readings, etc.

"I read the Poor Traveller on Friday the 12th of June. There was quite a tremendous demonstration with my favorite reading, Copperfield, last night. I have never seen such an enthusiastic and quick audience: no, not even when I read in Paris," etc.

410. **POSTHUMOUS PAPERS OF THE CADGERS' CLUB,** containing the lives, characters and interesting anecdotes, of the members of that celebrated body. *With 18 superior engravings.* 8vo, three-quarters red morocco, gilt top, by Root.

London: E. Lloyd, 1838

Anonymous, but written by R. Nicholson, in imitation of "Boz."

CHARLES READE'S SCRAP BOOK OF LETTERS

411. **READE (CHARLES).** A Folio Scrap Book containing Autograph Letters, written to Charles Reade, and pasted down in one volume, half morocco, cloth covers.

THIS COLLECTION CONTAINS A LARGE NUMBER OF IMPORTANT AUTOGRAPHS, including Four from Charles Dickens on literary and other matters. Many of the letters have comments written opposite them by Reade, and in a number of cases the comments are lengthy and sometimes critical and caustic. On the page of Dickens' letters, Reade has written simply "Dickens. Eheu!" A SUPERLATIVE EXPLETIVE.

Among other celebrities in the volume may be mentioned: Edwin Arnold, Wilkie Collins; Joseph Jefferson; Ada Isaacs Menken, Mark Lemon, Lord Lytton, Artemus Ward, Mark Twain, Ellen Terry, Miss M. E. Braddon, Winwood Reade, Henry James (Lord James of Hereford), Sir John E. Millais, Anthony Trollope, Wilson Barrett, Emile Zola, Robert Southey, Fanny Davenport, Sir Henry Irving, Victor Hugo, James Russell Lowell, and many others.

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In addition to the foregoing there are Autograph Documents and Miscellanea, about 25 pieces, viz: MS. of 4 pp. 4to, in the hand of Wilkie Collins, relating to Charles Reade's works; Copy of Agreement between Ellen Terry and Charles Reade upon her taking the part of "Philippa" in 1874; Part of Speech by Earl Russell, alluding to "Foul Pay"; Analysis of Accounts for Peg Woffington and Christie Johnstone, printed on satin; U. S. Currency, with portrait of Lincoln, 50 cents; the same, with portrait of Washington, 10 cents; etc., etc.

Accompanying this scrap book are two volumes of typewritten transcripts of the letters and MS. in the collection.

412. **RELIGIOUS OPINIONS** of the late Reverend Chauncy Hare Townshend. (Edited with Introduction by Charles Dickens.) 8vo, original green cloth, uncut and unopened.

London: Chapman & Hall, 1869

FIRST EDITION. Dickens was the literary executor of the author.

413. **REVIEWS.** "The Quarterly Review" for March 1843, containing (pages 502-22) a review of Dickens's "American Notes"; "The Epitomist" for 1854, containing (pages 202-4) a review of Dickens's "Hard Times." 2 vols., 8vo, wrappers and cloth.

414. **REVIEWS:** Edinburgh Review for January 1845, containing (pages 181-9) Review of "The Chimes"; Hood's Magazine for January 1844, containing (pages 68-75) Review of "A Christmas Carol." 2 vols., 8vo, wrappers and half leather. London, 1844-5

415. **RIDEAL (CHAS. F.).** Wellerisms from "Pickwick" and "Master Humphrey's Clock"; DUTHIE (WM.), A Tramp's Wallet, (dedicated to Dickens); PIERCE AND WHEELER, The Dickens Dictionary; Dickens's Dictionary of London, 1879, (Edited by Chas. Dickens, Jr.). 4 vols., 12mo, cloth and half calf. London, v. d.

416. **RIMMER (ALFRED).** About England with Dickens. *With 58 illustrations.* FIRST EDITION; Kitton (F. G.). The Dickens Country. *With 50 full-page illustrations.* Together 2 vols., half morocco and cloth. (Ex-library copy, some pages stamped.)

London, 1883, 1905

417. **ROBINS (H.).** A. L. s., 2 pp. 8vo, Landport, June 21, 1870. Regarding Charles Dickens, and enclosing a tracing plan of Wellington House Academy as in the days of Dickens.

418. **ROYAL AND DRAMATIC COLLEGE,** for Aged and Infirm Actors and Actresses, etc. 12mo, original glazed wrappers.

London: William Clowes & Sons, 1858

VERY SCARCE. At this meeting, held July 21, 1858, Dickens spoke at length, and offered the Resolution of the Provisional Committee regarding the establishing and building of a Dramatic College.

419. **ROYAL LITERARY FUND.** The Case of the Reformers in the Literary Fund; stated by Charles W. Dilke, Charles Dickens, and John Forster. 8vo, sewn.

[London: Bradbury and Evans, 1858]

VERY SCARCE. This and the two following pamphlets formed quite a literary duel of that period, and such periodicals as the Examiner and

Athenæum gave considerable space to it. Dickens was a member of this fund, with Dilke and Forster. The trio resigned as a protest against the methods used in the distribution of the funds and issued this pamphlet outlining their side of the case.

This statement elicited "A Summary of Facts," which was in turn answered by Dickens and his colleagues, as below.

420. **ROYAL LITERARY FUND.** A Summary of Facts . . issued . . . in answer to allegations contained in a pamphlet, etc. 8vo, sewn. [London: William Clowes and Sons, 1858]

Contains a Speech by Dickens at the Annual General Meeting, 1858.

421. **ROYAL LITERARY FUND.** The Answer to the Committee's Summary of "Facts." By C. W. Dilke, Charles Dickens, and John Forster. 8vo, sewn. London: Bradbury and Evans, 1858

THESE THREE PAMPHLETS ARE VERY SCARCE.

422. **SALA (GEORGE AUGUSTUS).** Charles Dickens: Wellerisms from "Pickwick" and "Master Humphrey's Clock"; FITZGERALD (PERCY), Pickwick Riddles and Perplexities; ALLBUT (ROBERT), London and Country Rambles with Dickens. 4 vols., 12mo, cloth and half calf. London, v. d.

423. **SCENES AND CHARACTERS FROM THE WORKS OF CHARLES DICKENS.** *Being 866 Drawings by Barnard, H. K. Browne, Mahoney, Green, Frost, Thomson, Ralston, French, Dalziel, Fraser, and Sir Luke Fildes.* Printed from the original woodblocks engraved for "The Household Edition." Royal 8vo, cloth, gilt top. London: Chapman & Hall, 1907

424. **SERGEANT BELL,** and His Raree-Show. *With woodcuts by Cruikshank, Thompson, Williams, etc.* 12mo, original cloth, gilt vignette on front cover. London: Thomas Tegg, 1839

Sometimes ascribed to Dickens.

425. **[SHEPHERD (RICHARD HERNE).]** The Bibliography of Dickens. A Bibliographical List arranged in chronological order of the Published Writings in Prose and Verse of Charles Dickens (from 1834 to 1880). Small 8vo, loose in cloth cover, uncut. [1880]

426. **[SHEPHERD (R. H.).]** The Bibliography of Dickens. Another copy, copiously annotated in pencil. Small 8vo, red cloth, uncut (loose in binding).

427. **[SKETCHES BY BOZ.]** WATKINS TOTTLE, and Other Sketches, illustrative of Every-Day Life and Every-Day People. By Boz. 2 vols., 12mo, original boards, brown cloth backs, paper labels. Philadelphia: Carey, Lea & Blanchard, 1836

FIRST AMERICAN EDITION OF THE FIRST SERIES of "Sketches by Boz." Piece cut from top of title-pages, and pages somewhat damp-stained. EXCEEDINGLY RARE.

428. **SKETCHES BY "BOZ,"** Illustrative of Every-Day Life and Every-Day People. *26 illustrations by George Cruikshank.*

First Series, 2 vols., dark green cloth; Second Series, pink cloth. Together 3 vols., 8vo, uncut. London: John Macrone, 1836-7

FIRST EDITIONS in original bindings, and FIRST ISSUES, the engraved title of the Second Series, bearing date of 1836, and the printed title, 1837. In this copy there is only one plate of "Vauxhall Gardens by Day," used as a frontispiece. The plate "Mr. Minns and his Cousin" is correctly placed at p. 63, and is not called for in the List of Illustrations. Autograph of H. Heath on half-title (pasted over). The plates in the First Series are stained.

429. **SKETCHES BY BOZ**, Illustrative of Every-Day Life, and Every-Day People. The Second Edition. *Illustrations by George Cruikshank.* 2 vols., 8vo, original green cloth, uncut.
London: John Macrone, 1836

Second Edition of the First Series, with the Additional Preface. Name on titles.

REMARKABLY FINE COPY OF "SKETCHES BY BOZ" IN PARTS

430. **SKETCHES BY BOZ**, Illustrative of Every-Day Life and Every-Day People. *With 40 illustrations by George Cruikshank.* A New Edition, Complete. 8vo, in the 20 original parts, pink printed wrappers, the front wrappers bearing a design by George Cruikshank, uncut, as issued. In cloth case.
London: Chapman & Hall, 1837-9

FIRST OCTAVO EDITION IN THE ORIGINAL PARTS. Of the greatest rarity. Undoubtedly the scarcest Dickens publication in parts. The present copy is in remarkably fine condition, every wrapper being clean and unmended.

Part II contains the EXCEEDINGLY RARE ADDRESS apologizing because there was less printed matter in the Parts than there was in "Pickwick."

Part V contains the 3-page proclamation signed "Boz," announcing "Nickleby" and threatening dire vengeance against those pirates who were imitating the author's publications.

PROBABLY THE FINEST COPY IN EXISTENCE.

UNIQUE AND INTERESTING COPY OF "SKETCHES BY BOZ"

431. **SKETCHES BY BOZ**, Illustrative of Every-Day Life and Every-Day People. *Illustrated with 40 plates by George Cruikshank, 13 of them being specially done for this edition.* SPECIAL COPY, interleaved throughout and extended to 2 vols., with valuable annotations by the well-known bibliographer of Dickens, Richard Herne Shepherd. 2 vols., 8vo, full olive morocco extra, gilt backs and inside borders, gilt tops, by Tout.
London: Chapman & Hall, 1839

FIRST COMPLETE EDITION. Mr. Shepherd, in his extremely legible hand, has recorded with remarkable precision and detail the history and progress of the publication of the Sketches. His records run to 8 pages preliminary and notes throughout the book. His research has rescued from periodicals many passages and phrases sometimes of considerable length, which though not reprinted by Dickens are of great interest.

Mr. Shepherd's introductory notes give the order of time and place of the Sketches as they appeared in periodicals in 1833-6.

432. **SKETCHES BY BOZ**, Illustrative of Every-Day Life and Every-Day People. New Edition, Complete. *With 40 illus-*

trations by George Cruikshank. Thick 8vo, original brown cloth, uncut. London: Chapman & Hall, 1839

FIRST OCTAVO EDITION. The advertisements at end are dated Sept. 1846, proving that the entire edition was not bound up upon publication.

433. **SKETCH BOOK (THE).** By "Bos," containing a great number of Highly Interesting and Original Tales, Sketches, &c., &c. *With 17 engravings, being woodcuts colored by hand.* 8vo, full tan polished calf, gilt back and inside borders, gilt top, by Riviere. London: E. Lloyd, n. d.

With original verses in a contemporary hand on flyleaf at end.

434. **SKETCHES OF YOUNG LADIES.** By "Quiz." *With 6 illustrations by "Phiz."* 16mo, original green pictorial boards (slightly repaired on back). London: Chapman and Hall, 1837

FINE COPY OF THE FIRST EDITION. Very Scarce in the original boards.

435. **SKETCHES OF YOUNG LADIES.** Third Edition. 16mo, original green pictorial boards (rebacked). London: Chapman and Hall, 1837

436. **SKETCHES OF YOUNG GENTLEMEN.** Dedicated to the Young Ladies. With six illustrations by "Phiz." 16mo, original green pictorial boards (slight repairs). London: Chapman and Hall, 1838

NICE CLEAN COPY OF THE FIRST EDITION. Scarce.

437. **SKETCHES OF YOUNG COUPLES.** *With six illustrations by "Phiz."* 16mo, original green pictorial boards, rebacked. London: Chapman and Hall, 1840

FIRST EDITION. Nice copy.

438. **STANLEY (ARTHUR PENRHYN).** Sermon Preached in Westminster Abbey, June 19, 1870, being the Sunday following the Funeral of Charles Dickens. 8vo, wrappers. London, 1870

STEVENSON'S PERFECT TRIBUTE TO DICKENS

439. **STEVENSON (ROBERT LOUIS).** A. L. s., 7 pp. 8vo. Barmouth, undated, but day by day, in diary form.

A MATCHLESS LETTER IN WHICH STEVENSON PAYS TO DICKENS THE FINEST TRIBUTE FROM ONE AUTHOR TO ANOTHER.

"I wonder if you ever read Dickens' Christmas Books? I don't know that I would recommend you to read them, because they are too much perhaps. I have only read two of them yet, and I have cried my eyes out, and had a terrible fight not to sob. But, O, dear God, they are GOOD—*and, I feel so good after them, and would do anything, yes and shall do everything, to make it a little better for people. I wish I could lose no time; I want to go out and comfort some one; I shall never listen to the nonsense they tell me, about not giving money—I* SHALL *give money; not that I haven't done so always, but I shall do it with a high hand now. O what a jolly thing it is for a man to have written books like these books, and just* FILLED *people's hearts with pity,"* etc.

[SEE ILLUSTRATION]

Bournemouth Tuesday.

I wonder if you ever read Dickens's Christmas Books? I don't know that I would recommend you to read them, because they are too much pulpy. I have only read two of them yet, and I have cried my eyes out, and had a terrible fight not to sob. But O, dear God, they are good — and I feel so good after them, and would do anything, yes and shall do anything, to make it a little better for people. I wish I could lose no time; I want to go out and comfort some one; I shall never listen to the nonsense they tell one, about not giving money — I shall give money, not that I haven't done so always, but I shall do it with a high hand now. O what a jolly thing it is for a man to have written books like these books, and just filled people's hearts with pity.

It is raining here; and I have been walking at John Knox, and at the hard stony I have in hand, and walking in the rain. Do you know this story of mine is horrible; I cry well at it by fits and starts, because I feel as if it were a sort of crime against humanity — it is so cruel.

Wednesday.

I saw such nice children again today: one

STEVENSON'S PERFECT TRIBUTE TO DICKENS' CHRISTMAS BOOKS

440. **STRANGE GENTLEMAN (THE).** A Comic Burletta, in Two Acts. By "Boz." First Performed at the St. James's Theatre on Thursday, September 29, 1836. *Engraved frontispiece by "Phiz."* 16mo, new pink checkered wrappers. In half morocco slip case. London: Chapman and Hall, 1837

THE EXTREMELY RARE FIRST EDITION. Name stamp on title.

441. **STRANGE GENTLEMAN (THE).** A Comic Burletta, in Two Acts. By "Boz." *With frontispiece in color by Pailthorpe.* 8vo, wrappers, uncut. London: Chapman and Hall, 1837 [reprint]

442. **STRANGE GENTLEMAN (THE).** Four Play Bills of Performances at the St. James's Theatre and Theatre-Royal, Liverpool, in Nov. 1836 and Sept. 1838, together with contemporary newspaper clippings. Mounted.

443. **SUNDAY UNDER THREE HEADS.** As it is; As Sabbath Bills would Make it; As it Might be Made. By Timothy Sparks. *3 woodcut plates and 3 vignettes on title, reproduced on front wrapper.* 16mo, crushed olive levant morocco, gilt back, gilt borders, gilt top, by Tout, with original wrappers bound in.
London: Chapman and Hall, 1836

FIRST EDITION. VERY SCARCE. Inscribed on front wrapper "*With the Publishers' Compliments.*"

444. **SUNDAY UNDER THREE HEADS.** Facsimile reprint. 16mo, wrappers, uncut. [Manchester reprint]

445. **SUNDAY UNDER THREE HEADS.** Reproduction in exact facsimile. 16mo, wrappers, uncut.
London: J. W. Jarvis & Son, 1884

446. **SUNDAY UNDER THREE HEADS.** Reprint, *with the illustrations in* TWO STATES, *plain and* PROOFS ON INDIA PAPER. Small 4to, cloth, original wrapper bound in.
London: Chapman and Hall, 1836 [reprint]

LARGE PAPER COPY.

447. **SWINBURNE (A. C.).** A. L. s., 1 p. 12mo. Putney Hill, n. d.

"*Please let me have at once a copy of Dickens' Letters—by return of post if possible.*"

448. **TALE OF TWO CITIES (A).** Being "All the Year Round," Vols. I and II, containing the novel in its serial appearance. 2 vols., 8vo, half calf, sprinkled edges. London, 1859-60

Besides the "Tale of Two Cities," the volumes contain six journeys of "The Uncommercial Traveller" and the Christmas number of 1859, "The Haunted House."

449. **TALE OF TWO CITIES (A).** *With illustrations by H. K. Browne.* In the original parts (8 parts in 7), 8vo, original wrappers, uncut (bottom of four backs very slightly worn).
London: Chapman and Hall, 1859

AN IMMACULATE COPY OF THE FIRST ISSUE OF THE FIRST EDITION, with page 213 misprinted "113," and with both the Thackeray advertisements.

450. **TALE OF TWO CITIES (A).** *With Illustrations by H. K. Browne.* 8vo, original red cloth, uncut (somewhat shaken in binding), with the original yellow end-papers.
London: Chapman & Hall, 1859

FIRST EDITION, FIRST ISSUE, with the error in pagination at page 213. Except that some of the plates are slightly foxed, this is a good copy.

451. **TALE OF TWO CITIES (A):** A Drama in Three Acts, and a Prologue, adapted by Henry J. Rivers. *With a lithographed portrait of Madame Céleste as Mme. Defarge.* 12mo, original wrappers. London: Davidson, n. d.

FIRST EDITION of this dramatized form.

452. **TALE OF TWO CITIES (A).** Play Bills for various Performances from August 15, 1860. 8 pieces, including news cuttings and illustrations.

453. **TALFOURD (T. NOON).** Manuscript of "Sonnet to Lord Denman. Retiring from the Chief Justiceship of England." Signed, and dated 1850. With Seal. 1 p. 4to.

454. **THACKERAY (WILLIAM M.).** A. L. s., 1 p. 8vo, Brompton, June 2, no year. To a lady on literary endeavors.

"Indeed I am quite at a loss how to advise you, not knowing the bent of your mind nor the literature wh. you should choose. When I was young I read everything I could lay my hands on—and what I wrote was bad and poor stuff for many years—whereas some people begin to write well young—witness Mr. Dickens and Mr. Tennyson who was a great poet at 20," etc.

455. **THACKERAY (WILLIAM M.).** A. L. s., 3 pp. 8vo. 13 Aram Street, 22 June, no year. To John Forster.

After announcing a proposed visit to Ireland, he writes: *"I wish I could have stopped to be one of the welcomers to Dickens to whom I needn't ask you on his return to present my respectful homage,"* etc.

456. **THORNBURY (GEORGE WALTER).** A. L. s., 2 pp. 8vo. Furnivall's Inn, March 7, 1874. To John Forster. Relative to some early facts in Dickens' life at Furnivall's Inn.

457. **TO BE READ AT DUSK.** 8vo, pamphlet folded, uncut, and partially unopened. In cloth folder. London, 1852

FIRST EDITION of the privately printed issue, excessively rare.

458. **TO BE READ AT DUSK**; and other Stories, Sketches and Essays. Now first collected. *Frontispiece by "Phiz," entitled "Publishing Day of Bentley's Miscellany, 1837, with Portrait of Charles Dickens, then the Editor."* 8vo, original green cloth.
London: George Redway, 1898

Edited, with an Introduction, by Frederick G. Kitton.

459. **UNCOMMERCIAL TRAVELLER (THE).** 8vo, original lilac-colored cloth, uncut. London: Chapman & Hall, 1861

FIRST EDITION, with the 32 pages of advertisements at end, bearing the date, December 1860, on pages 1, 2, and 5.

460. **VILLAGE COQUETTES (THE):** A Comic Opera. In Two Acts. By Charles Dickens. The Music by John Hullah. 8vo, sewn, uncut. In slip case. London: Richard Bentley, 1836

THE GENUINE FIRST EDITION, OF EXCESSIVE RARITY. A fine, clean copy.

461. **VILLAGE COQUETTES (THE):** A Comic Opera. In two acts. By Charles Dickens. *The Music by John Hullah. Colored etching by Geo. Pailthorpe.* 8vo, half red morocco, gilt top, uncut. London: Richard Bentley, 1836 [Reprint]

462. **VILLAGE COQUETTES (THE).** Two Facsimile reproductions of the Rare Play Bill for Dec. 23, 1836; Contemporary Play Bill, announcing that "The Village Coquettes is only laid aside for a Few Nights." 3 pieces.

Accompanying these are: "There's a Charm in Spring," Ballad, Sung by Mr. Braham. Music by John Hullah; Carte-de-visite photograph of Dickens; contemporary and other news clippings, neatly mounted.

463. **WALTERS (J. CUMING).** Phases of Dickens; LANG (ANDREW), The Puzzle of Dickens's Last Plot; CLARK (CUMBERLAND), Charles Dickens and his Jewish Characters. 3 vols., 8vo and 12mo, cloth. London, v. d.

464. **WARD (A. W.).** Dickens; WELLS (GEORGE), The Tale of Charles Dickens; Charles Dickens, The Story of his Life. 3 vols., 12mo, cloth. V. p., v. d.

464A. **WARD (H. SNOWDEN).** The Real Dickens Land. With an Outline of Dickens's Life. *Illustrated.* 8vo, cloth. London, 1904

465. **WEDDING BELLS (THE).** An Echo of "The Chimes." *With coloured illustrations by the author.* 12mo, original red cloth, gilt stamps on front cover and back, gilt edges. London: Thomas Allman, 1846

An imitation in appearance and contents of the Christmas Books.

466. **WHITELOCKE (NELSON P.).** Original Sketches from the Works of Charles Dickens. *Portrait and 24 hinged plates.* 4to, half morocco (rubbed—no title). N. p., n. d.

467. **WILKINS (WILLIAM GLYDE).** First and Early American Editions of the Works of Charles Dickens. Thin 8vo, boards, cloth back, uncut. Cedar Rapids, Iowa: Privately Printed, 1910

One of 200 copies on handmade paper.

468. **WILKINS (WILLIAM GLYDE).** Charles Dickens in America. *Illustrations.* 8vo, cloth, uncut. London, 1911

469. **YATES (EDMUND).** A. L. s., 1 p.; H. Forbes Winslow, A. L. s., 1 p.; Edward Whymper, A. L. s., 1 p.; Edward Blackmore, A. L. s., 1 p.; W. H. Wills, A. L. s., 2 pp.; and others. 23 pieces. Mainly on Dickens matters.

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PERSONAL RELICS OF CHARLES DICKENS

With certifications and descriptions by a member of Charles Dickens' family (in nearly all cases by Miss Georgina Hogarth)

470. **LARGE MAHOGANY SIDEBOARD.** From the dining room at Gad's Hill, and in his possession for years. In excellent condition.

471. **MAHOGANY TEAPOY.** From the dining room at Gad's Hill.

472. **MAHOGANY AND GLASS FIRE SCREEN.** From the dining room at Gad's Hill.

DICKENS' WEDDING GIFT TO HIS BRIDE

473. **IVORY FITTED WORK BOX.** Inscription in centre of lid "From Chas. Dickens to Kate, April 2nd, 1836." In the bottom are a few old papers, letters, drawings and portraits.

CHARLES DICKENS' WEDDING PRESENT TO HIS BRIDE, CATHERINE HOGARTH. A MOST INTERESTING AND UNIQUE RELIC.

The box is of cedar wood, entirely cased in chased ivory, with ornamental borders in black on the lid and all four sides and ends, the lid having, as well, an oval decorative plaque, wreaths and floral points, and a central oval of 2½ x 2 inches, upon which is engraved the inscription as above.

The dimensions of the box are 11 x 8⅞ inches, and 3¾ inches deep. Inside are twelve compartments, fitted with four ivory spools, winders and screw-tops; in one of which thread still remains wound; two lidded cylindrical ivory boxes, compartments for needles, &c.; a tape-measure; silk-winder, &c.

THE CERTIFICATE FROM GEORGINA HOGARTH READS:

"I certify that this Ivory Box with inscription 'From Charles Dickens to Kate. April 2nd 1836' was always in the possession of my Brother-in-law until his death, 9th June, 1870."

474. **SILVER CUP**, with inscription "Presented to Charles Dickens by British Officers and Friends. Montreal, 1842."

Accompanying this cup is Georgina Hogarth's certificate:

"I certify that this Silver Goblet with inscription 'Presented to Charles Dickens by British Officers and Friends. Montreal, 1842' was always in the possession of my Brother-in-Law until the day of his death, 9th June, 1870."

[SEE FRONTISPIECE]

475. **SILVER CUP**, with inscription "Presented to Charles Dickens by the Staff of the Morning Chronicle 1837."

Accompanied by Georgina Hogarth's certificate reading:

"I certify that this Silver Goblet with the inscription 'Presented to Charles Dickens by the Staff of the Morning Chronicle 1837' was always in my Brother-in-Law's possession until the day of his death—9th June 1870."

[SEE FRONTISPIECE]

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476. **SILVER PUNCH GOBLET**, with inscription "To C. D. from G. H. Xmas 1859."

With certificate from Georgina Hogarth reading:
"I certify that I gave this Silver Punch Goblet to my Brother-in-law Charles Dickens in 1859, and that from that date it was always used by him until his death at Gad's Hill on the 9th June 1870, and that since then it has always been in my possession and used by me."

[SEE FRONTISPIECE]

477. **DESK SLOPE.** Upon which several of Dickens' novels were written.

With certificate from Georgina Hogarth reading:
"I certify that this Writing Slope is the one in the picture of 'The Empty Chair' by Sir Luke Fildes R. A. and was always used by my Brather in-law Charles Dickens at Gad's Hill from the time he went there until his Death 9th June 1870."

478. **TORTOISE SHELL EYEGLASSES** used by Charles Dickens up to the time of his Death. Worn during his last visit to America.

With certificate from Georgina Hogarth reading:
"I certify that these Tortoise shell Glasses were always used by my Brather-in-law Charles Dickens when travelling and on his last visit ta America, and until the time of his death at Gad's Hill, 9th June 1870, and have since been in my possession."

479. **PEARL AND GOLD-MOUNTED PENKNIFE**, with inscription "I. O. U 1/2d" and "J. F. to C. D., Christmas 1864." A gift from John Forster, Dickens' biographer.

With certificate from Georgina Hogarth reading:
"I certify that this Gold and Pearl Pen Knife was given by Mr. Forster ta my Brother-in-law Charles Dickens in 1864—in memory af a certain wager, and that it was always used by, and in the possession of Charles Dickens until the day af his death at Gad's Hill, 9th June 1870, and that it has since been in my passession and used by me."

480. **SILVER MATCH BOX AND CIGAR CUTTER** belonging to Charles Dickens, whose monogram is engraved on it.

With certificate from Georgina Hogarth reading:
"I certify that this Silver Match Box and Cigar Cutter 'combined' was a'ways used by my Brother-in-law Charles Dickens when travelling, and on his last visit ta America, and at Gad's Hill, until the time and day af his death, 9th June 1870—and that since then it has always been in my possession."

481. **WICKER BASKET** from Charles Dickens' Desk at Gad's Hill. Shown in Sir Luke Fildes' picture "The Empty Chair."

With certificate from Georgina Hogarth reading:
"I certify that this small Basket was a'ways used by Charles Dickens an his Desk at Gad's Hill, from the time he went there and until his death, 9th June 1870, and that it is shown in the Picture of the Empty Chair by Sir Luke Fildes R. A., and that it has since stood an my desk and been used by me."

482. **STAMP BOX** used by Charles Dickens at Gad's Hill, and shown in Sir Luke Fildes' picture "The Empty Chair."

With certificate from Georgina Hogarth reading:

"I certify that this Stamp Box was always used in the Library at Gad's Hill by my Brother-in-law Charles Dickens—from the time he went there to live until the day of his death, 9th June 1870, and that it is shown in the Picture of the Empty Chair by Sir Luke Fildes R. A., and has since been used by me and in my possession."

483. **WALNUT STRING BOX** from Charles Dickens' Desk, with his monogram on plate in centre of base.

With certificate from Georgina Hogarth reading:

"I certify that this Walnut String Box was always used by Charles Dickens on his desk in the Library at Gad's Hill from the time he went there to live until his death, 9th June 1870, and that it is shown in the Picture of the Empty Chair by Sir Luke Fildes R. A., and that it has since been used by me and in my possession."

484. **MALACHITE LETTER WEIGHT** from Charles Dickens' Desk.

With certificate from Georgina Hogarth reading:

"I certify that this Malachite Letter Weight was always used by my Brother-in-law Charles Dickens on his desk at Gad's Hill from the time of his going there to live until the day of his death, 9th June 1870, and that it is shown in the Picture of the Empty Chair by Sir Luke Fildes R. A."

485. **SHEFFIELD PLATED HORN CUP**, with monogram of Charles Dickens on shield.

With certificate of Georgina Hogarth reading:

"I certify that this Sheffield Plated Horn Cup was always used by my Brother-in law Charles Dickens when travelling and on his last visit to America, and until the time of his death at Gad's Hill on the 9th June 1870, and that I have since used it and had it in my possession."

486. **SHEFFIELD PLATED HORN CUP**, similar to the foregoing, with similar certificate by Georgina Hogarth.

487. **HORN MATCH BOX**, with monogram of Charles Dickens on shield.

With certificate of Georgina Hogarth reading:

"I certify that this Horn Match Box was always used by my Brother-in-law Charles Dickens at Gad's Hill until the time of his death, 9th June 1870, and that it always stood on his desk and is shown in the Picture of the Empty Chair by Sir Luke Fildes R. A., and has since stood on my desk and been used by me."

488. **PAPIER MACHE WRITING CABINET** of inlaid mother-of-pearl. Used by Charles Dickens in his bedroom.

With certificate from Georgina Hogarth reading:

"I certify that this Stationery case was used by my Brother-in-law Charles Dickens in his Bedroom at Gad's Hill for six years before his death, 9th June 1870, and that shortly before then it was given to me by him, and has since been used by me and in my possession."

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489. **MOSS AGATE AND SILVER LOCKET,** inscribed "1837 M. S. H." With hair of Miss Mary Scott Hogarth. Given to her by Charles Dickens in 1837, and kept by him after her death the same year.

With certificate from Georgina Hogarth reading:

"I certify that this Moss Agate and Silver Locket was given by Charles Dickens to my sister Mary Scott Hogarth in 1837, and that from that time it was always worn by her until her death 7th May 1837, and that Charles Dickens always had it in his possession after that and until the time of his death 9th June 1870, and that the hair in it is that of my sister Mary Hogarth."

490. **GOLD LOCKET** containing a lock of Charles Dickens' hair. Inscribed on back "L. A. from C. D. 1848." Preserved with Dickens' lock of hair is a lock of his favorite sister Fannie, the locket being presented in 1848 to his sister Letitia Mary Austin.

A VALUABLE AND INTERESTING MEMENTO of Dickens and his favorite sister Fannie who died in 1848, her death giving occasion for this gift, which the novelist presented as a keepsake to his other sister Letitia.

With certificate from Maud Colls, the daughter of Alfred Dickens, the youngest brother of the novelist, reading:

"I have pleasure in stating that the hair in gold locket is that of my uncle, the late Charles Dickens, and that of his favorite sister Fannie (Burnett)."

491. **WRITING CASE** from Charles Dickens' Desk, given to him by Georgina Hogarth in 1855, and used by him on his last visit to America.

With certificate from Georgina Hogarth reading:

"I certify that I gave this Blotter to my Brother-in-law Charles Dickens in 1855, and that from that date it was always used by him when travelling and until his death at Gad's Hill on the 9th June 1870, and that it has been in my possession since and used by me, and is shown in the Picture of the Empty Chair by Sir Luke Fildes R. A."

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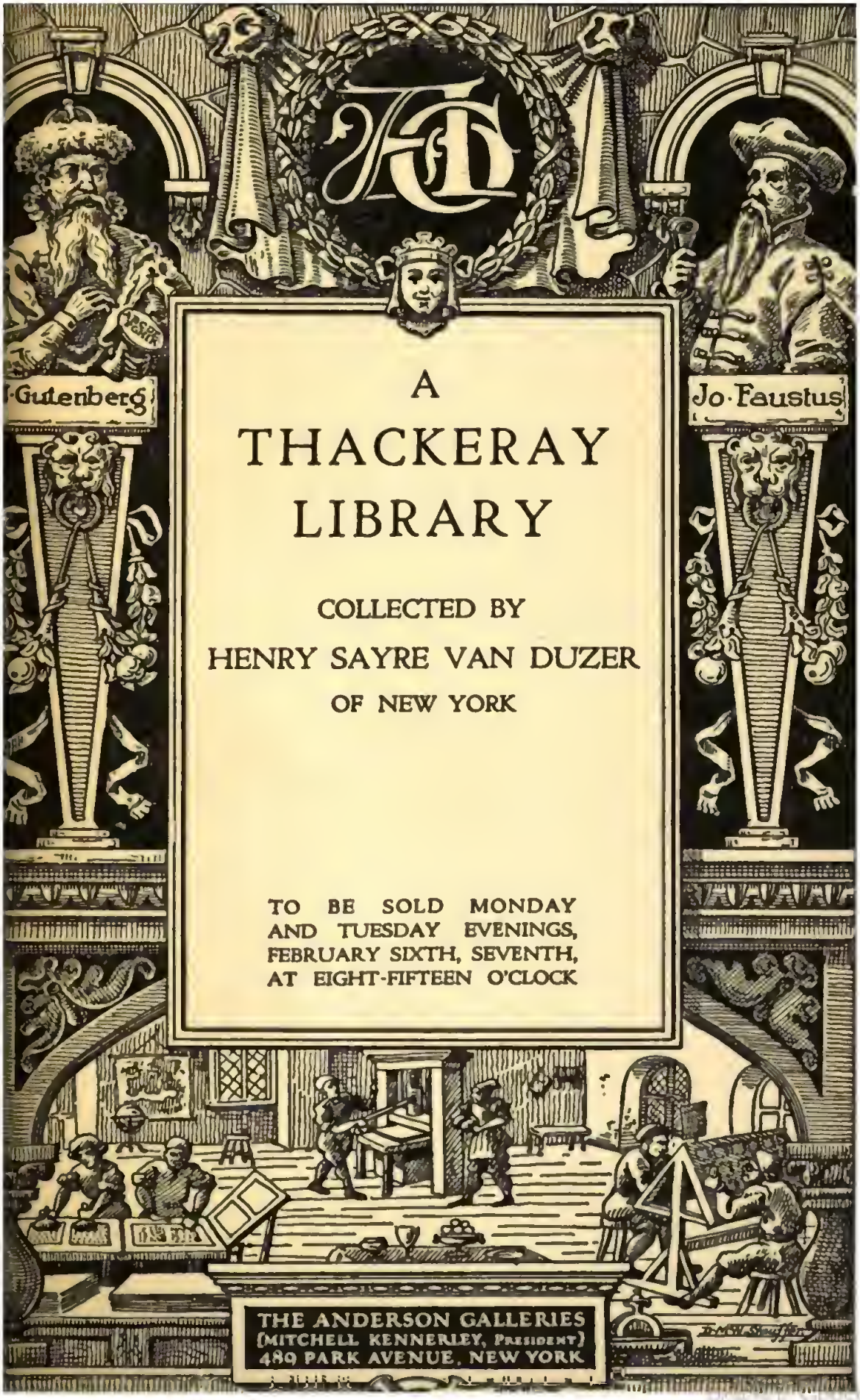

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SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

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INTRODUCTION

MAN has ever been fascinated by the joy of collecting, from the days when a pebble of special ronndness, or a mammoth bone of enticing sharpness, appealed to the artistic tastes of our distant ancestors; and the bliss of it all has never been more pronounced than it is to-day, with our widening opportunities and abounding wealth (less war taxes). When books were first made, men longed to possess them and gathered them together in great libraries, only to be dispersed later by sale, or destroyed by the invasion of unwelcome neighbors who could not read. In our own day there is no author so appealing to the collector as Thackeray. Like Dickens, a number of his volumes were published in parts, and the possession of these with the original covers untinged by dust, and the advertisements intact, is the proper object of every well-regulated ambition, and to bind them would be but to destroy much of their value.

Unlike many of the writer clan, Thackeray has other claims to our consideration and esteem. He was something of an artist as well, and a versifier of real ability. He was never a great painter or draftsman, but at the same time there is something appealing about his drawings that makes us overlook their technical shortcomings. More often than not his drawings were caricatures, but their aptness and their humor made them appeal strongly to the reader. Conscions of his inability to draw well, Thackeray modestly permitted Doyle to illustrate *The Newcomes,* and while the result showed greater technique the world lost, and missed, Thackeray's brilliant humor. Most of us now, I think, acknowledge that *Vanity Fair* is the most admirably illustrated book extant.

Original drawings by Thackeray are becoming more valuable every year, and this tendency increases as they inevitably become more rare. The examples treasured up by his daughters have finally been dispersed and many of the best of these have been acquired by public libraries or museums, or have been gathered into large private collections where they will probably remain for many years if not forever.

Another object of the collector's longing is in the numerous letters which Thackeray wrote, for he was the most appealing letter-writer of his age, as entertaining as Horace Walpole, bnt

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without his ill-natured gossip. His handwriting was clear and attractive, and he frequently added a sketch that illumined the whimsical humor of the text. Examples of this trait are with reason justly prized, and this collection offers an opportunity to buyers that will not often occur again.

Thackeray's first appearance in print was with *Flore et Zéphyr*, London, 1836, but his initial *book* was *The Yellowplush Correspondence*, gathered from *Fraser* by Carey and Hart, of Philadelphia, in 1838. Both these items were printed without Thackeray's name, and the Philadelphia volume without even the knowledge of the author. Choice copies of both of these volumes are in this library. Thackeray appeared in this Philadelphia volume when he was almost unknown as a writer, and it is significant that at about the same time these discriminating publishers gathered together the first collection of the essays of Macaulay, while a Boston house published the first edition of *Sartor Resartus*, Carlyle being unable to find anyone in London willing to undertake the task.

The manuscripts and drawings in the Van Duzer library are second in importance only to the offerings in the Lambert sale, and it is probable that many years will pass before any manuscripts as extensive or as important will appear in the auction room.

Probably the most conspicuous treasures offered in this sale are the several novels which had appeared in parts. Mr. Van Duzer, as shown in his bibliography, has devoted much time and energy to the collation of the advertisements that accompanied the several parts of the novels and it is probable that these copies of *Vanity Fair*, *Pendennis*, *The Newcomes*, and *The Virginians*, are more nearly perfect than any copies ever before offered for sale.

The *Pendennis* numbers are of especial interest, as when Thackeray revised the text he left out an entire chapter with its two sketches. *Vanity Fair* was also blue-pencilled, and a couple of paragraphs with three drawings disappeared from the revised text. The well-known drawing of Lord Steyne was probably omitted owing to some injury to the cut, as it was restored to its place in the edition of 1868, while the other three drawings were not reproduced at all. When *The Virginians* appeared, Harper & Brothers of New York paid the author something for advance sheets, and printed the novel in *Harper's Magazine*. To their annoyance the New York *Tribune* printed it also in their semi-weekly issue, declaring that the text was from the original parts as issued in London. They had a legal right to do this as there was then no international treaty on copyright, but by the same token the Harpers had an equal right to object. On one occasion *Harper's* made some slight alteration in the text, and the variation appeared likewise in the *Tribune*. Thereupon the Harpers exclaimed, "You are stealing

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from us," while the *Tribune* charged the Harpers with altering Thackeray's text and then boasting of their iniquity.

To point out all the choice items in this collection would be but to reprint the catalogue itself, and yet this great collection contains certain rare items that cannot be lightly passed over by anyone in the least interested in this fascinating subject. Here are superb copies of *The Snob* and *The Gownsman*, of *The Exquisites* and *King Glumpus*, of *The Second Funeral of Napoleon* and *The Book of Snobs*. While *The Constitutional* and *The National Standard* are not in Mr. Van Duzer's collection almost everything else is, and we find here *The Britannia, The Anti-Corn-Law Circular, The Pictorial Times, The Corsair*, and all the original numbers of the London *Times* containing critical essays by Thackeray. Of course we do not discover the *Memoirs of Major Gahagan*, which Thackeray himself declared had been printed in America, which the *Corsair* confirmed, but which no one else has ever seen; but we do find the Harper edition of *The Great Hoggarty Diamond*, another real first, of which the Athenæum library in Boston possesses the only other copy known (a fire having destroyed most of the issue). Mr. Van Duzer's collection of the first issues of *The English Humourists* is probably the most complete that has ever been gathered together. Rare and tempting to the collector are also the *Charterhouse Blue Books*, recording Thackeray's youthful progress from 1822 to 1828, while *The Snob's Trip to Paris, Mr. Thackeray, Mr. Yates and the Garrick Club*, and *The Ballymulligan Polka*, will bring joy to the hearts of the successful bidders and disappointment to a host of others.

FREDERICK S. DICKSON

NEW YORK, January, 1922

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A THACKERAY LIBRARY
COLLECTED BY
HENRY SAYRE VAN DUZER

FIRST SESSION
LOTS 1-177

1. **ADDISON (CHARLES G.).** Damascus and Palmyra. A Journey to the East. With a Sketch of the State and Prospects of Syria, under Ibrahim Pasha. *With 18 colored lithographs after designs by Thackeray.* 2 vols., 8vo, original green cloth, uncut. In green crushed levant morocco solander case.
London: Richard Bentley, 1838

FIRST EDITION. THIS IS ONE OF THE VERY RARE COPIES CONTAINING EIGHTEEN ILLUSTRATIONS. There are usually but ten.

2. **ADDISON (CHARLES G.).** Damascus and Palmyra. Another copy. *With 10 colored lithographs after designs by Thackeray.* 2 vols., 8vo, original cloth, uncut.
London: Richard Bentley, 1838

FIRST EDITION, with the 10 colored plates.

3. **ADVENTURES OF PHILIP (THE).** *Illustrations by the author, and Frederick Walker.* 3 vols., 8vo, green crushed levant morocco, original cloth covers bound in, by Riviere.
London: Smith, Elder and Co., 1862

FIRST EDITION. This work originally appeared as a serial in the "Cornhill Magazine" from January, 1861, to August, 1862. In the "Cornhill" two or three illustrations were made by the author and the remainder by Mr. Frederick Walker. They were not reprinted in this edition.

"Philip" may be considered as the conclusion of "A Shabby Genteel Story."

It is noticed that the stamping on the back is "Smith and Elder," whereas in some copies it is "Smith, Elder & Co."

4. **ADVENTURES OF PHILIP (THE).** *With illustrations.* 8vo, original cloth. New York: Harper & Brothers, 1862

FIRST AMERICAN EDITION.

5. **ADVENTURES OF PHILIP (THE).** MANUSCRIPT of a page of The Adventures of Philip, Vol. 1, Chap. III, pp. 39-40.

6. **ANTI-CORN LAW CIRCULAR (THE).** No. 8, July 23, 1839; No. 10, August 20, 1839; No. 11, September 3, 1839; No. 18,

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December 10, 1839; No. 39, July 30, 1840. Bound in one vol., folio, half red levant morocco, gilt top.

Manchester: John Gadsby, 1839-40

THE ORIGINAL PUBLICATION, four leaves each, and bearing the newspaper tax stamp. No. 8 contains a woodcut, "Illustrations of the Rent Laws:—No. 1," showing Russians and Poles bringing their surplus wheat to the British Islands, repulsed by British Law. No. 18 contains a woodcut, "Illustrations of the Rent Laws:—No. 2, British Independence, or the Choice of a Loaf." Both illustrations have descriptive text.

THESE TWO ILLUSTRATIONS ARE DEFINITELY KNOWN TO HAVE BEEN DESIGNED BY THACKERAY. Two separately printed illustrations of these two pieces are bound in, the former showing slight changes, as the omission of clouds from the sky, etc. There are also bound in, Nos. 1 and 2 of the Anti-Bread-Tax Tracts for the people, issued by the same Manchester publisher, with the leaves from Sir Henry Cole's "Fifty Years of Public Work," giving the history of these illustrations.

7. **ANTI-CORN LAW CIRCULAR (THE).** The two Numbers for July 23 and Dec. 10, 1839, containing the two famous "Illustrations of the Rent Laws" (with descriptive text), by Thackeray. 2 parts, folio, with the ORIGINAL RED STAMP, "Anti-Corn Law Circular Newspaper, One Penny," on each issue. In cloth slip case. London, 1839

8. **AUTOGRAPHIC MIRROR (THE).** Autographic Letters and Sketches of Illustrious and Distinguished Men of Past and Present Times. *Illustrations and facsimiles.* 4 vols., folio and 4to, cloth. London, 1864-6

Contain reproductions of sketches and autographic material by Thackeray.

9. **BALLADS.** 8vo, crushed green levant morocco, gilt top, uncut, with original yellow wrappers bound in, also leaf of advertisement of Thackeray's works, which preceded the half-title, by Riviere. London: Bradbury & Evans, 1855[1856]

FIRST EDITION. This is one of the "Miscellanies." They had originally appeared in various periodicals and other works of Thackeray.

10. **BALLADS.** 8vo. original brown cloth covers.

Boston: Ticknor and Fields, 1856

FIRST AMERICAN EDITION. This copy has James T. Field's autograph notes for a "New Edition enlarged" for 1868, with a list of seven ballads to be added, and the initials "W. M. T." were to be inserted at the end of the Preface.

This edition was published simultaneously with the English Edition.

11. **BALLADS AND SONGS.** *With original illustrations by H. M. Brock.* Small 8vo, cloth gilt, gilt edges. London, 1896

POSSIBLY THE ONLY COPY KNOWN

12. **BALLYMULLIGAN POLKA (THE).** As danced at Mrs. Perkins's Ball. Composed for the piano forte by Herr Klein-

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knochen. *With an illustration of "Mrs. Perkins's Ball" on front cover, in colors.* 4to, 4 leaves. In green cloth case.

London: Published by H. Tolkien, n.d.

THIS PIECE OF MUSIC IS VERY RARE, and was no doubt contemporary (1847). NO OTHER COPY IS KNOWN TO US.

The illustration is almost an exact reproduction of the folding plate at page 39 of the book.

13. **BANDIT'S REVENGE (THE)**; or, The Fatal Sword. A Romantic Drama. 1832. Small folio, half red morocco, original wrappers bound in. London, 1894

Three pages of sketches, followed by a page of presumed press notices. Published in the "Picture Magazine," London, June, 1894, with a note that the reproduction is made from an unpublished sketch-book of Thackeray's.

14. **BEDINGFIELD (RICHARD, Cousin of Thackeray).** Personal Recollections of Thackeray. From "Cassell's Magazine," April and September, 1870. Royal 8vo, half morocco.

London, 1870

Mainly letters of Thackeray to his cousin.

15. **BEVAN (SAMUEL).** Sand and Canvas. A Narrative of Adventures in Egypt, with a Sojourn among the Artists in Rome. *Frontispiece and 7 full-page woodcuts, together with 5 woodcuts in the text.* 8vo, original cloth, uncut and unopened.

London: Charles Gilpin, 1849

FIRST EDITION. In this work appeared for the first time, Thackeray's Ballad, "The Three Sailors."

Inserted is a page from the "Editor's Box," page 80, having a drawing of "The Three Sailors" by Thackeray, being an exact reproduction of a page from the autograph album of the late Shirley Brooks.

16. **BOOK OF SNOBS (THE).** 65 *small woodcuts and initials printed in the text.* 8vo, green levant morocco, gilt top, uncut, with original green wrappers bound in, by Riviere.

London: Punch Office, 1848

FIRST ISSUE OF THE FIRST EDITION. Originally issued in green pictorial wrappers, with design by the author, and facsimile autograph. It was first printed in "Punch" from 1846 to 1847, as a serial, with illustrations by the author. In this copy page 126 is misprinted "124." It has not the publisher's two pages of advertisements.

17. **BOOK OF SNOBS (THE).** 16mo, half green morocco, with the original red cloth covers bound in.

New York: D. Appleton & Co., 1852

Contains "Prefatory Remarks" and 52 papers. THE ONLY EDITION CONTAINING ALL THE PAPERS, as the London Editions of 1848 and 1855 contained only 45.

18. **BOOK OF SNOBS (THE).** 8vo, dark green levant morocco gilt, gilt top, uncut, with the original yellow wrappers and advertisements bound in, by Macdonald.

London: Bradbury & Evans, 1855

This is one of the "Miscellanies." It was issued without illustrations.

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19. **BOOK OF SNOBS (THE). ORIGINAL WATER-COLOR DRAWING.** The Original Design of the illustration for Chapter Ten of the "Book of Snobs." ("The Military Snob.") Framed.

SIGNED BOTH WITH HIS MONOGRAM AND HIS SPECTACLES. This and the following ARE TWO OF THE EARLIEST KNOWN DRAWINGS BY THACKERAY, made about 1846-7. Some alterations were made in the engraving, spoiling the designs, which are much more in the true spirit of Thackeray. Size, 5½ x 6½ inches.

20. **BOOK OF SNOBS (THE). ORIGINAL WATER-COLOR DRAWING.** The Original Design of the illustration for Chapter Forty of the "Book of Snobs." Framed.

SIGNED WITH HIS MONOGRAM AND PAIR OF SPECTACLES. Also varying in some details from the engraving.

THIS DRAWING IS ESPECIALLY INTERESTING IN CONTAINING ONE OF THE EARLIEST PORTRAITS OF THACKERAY BY HIMSELF.

21. **BRITANNIA,** A Weekly Journal of News, Politics and Literature for the Year 1841. Folio, contemporary half calf. In green cloth slip case. London, 1841

This volume contains No. 97, February 20, 1841, to No. 141, December 25, 1841, inclusive, AND INCLUDES ALL THE KNOWN CONTRIBUTIONS OF THACKERAY.

22. [**BRONTË (CHARLOTTE).**] Jane Eyre: An Autobiography. By Currer Bell. 3 vols., original cloth, uncut.
London, 1848

The Second Edition, with the new preface in which first appeared her eulogistic dedication to Thackeray. INSERTED IS A ONE-PAGE A. L. S. FROM THACKERAY TO W. S. WILLIAMS referring to the above:—"*I am quite vexed that by some blundering of mine I sh'd have delayed answering Currer Bell's enormous compliment so long. I didn't know what to say in reply: it quite flustered and upset me—is it true I wonder?*" etc., also a 3 PP. A. L. S. FROM CHARLOTTE BRONTË TO MISS ELLEN NUSSEY in which she writes in part, "*As to being happy—I am under scenes and circumstances of excitement—but I suffer acute pain sometimes—mental pain—I mean. At the moment Mr. Thackeray presented himself I was thoroughly faint from inanition—having eaten nothing since a very slight breakfast—and it was then seven o'clock in the evening—excitement and exhaustion together made savage work of me that evening—what he thought of me I cannot tell. . . . The Thundering Times has attacked me savagely,*" etc. (A small part of the last leaf has been cut out.) Two remarkably interesting letters.

23. **BROWN (JOHN).** Letters, with letters from Ruskin, Thackeray and others. Edited by his son and D. W. Forrest, D.D. *12 illustrations.* 8vo, cloth, gilt top.
London: Adam and Charles Black, 1907

Contains 25 letters from Thackeray to Dr. Brown, and one unpublished drawing.

24. **BROWNRIGGE (ELIZABETH).** "Fraser's Magazine," for August and September, 1832, containing "Elizabeth Brownrigge: a Tale. Dedicated to the Author of 'Eugene Aram, a Novel.'" The original pages bound in 8vo, half red morocco, with specially printed title-page. London, 1832

Bound with this is an excerpt from the "Gentleman's Magazine" for September, 1767, containing "An Authentick Narrative of the many

horrid cruelties inflicted by Mrs. Elizabeth Brownrigge upon her poor Apprentice Girls," with two old copperplate engravings—a portrait, and a view of the tortures.

25. **BURLESQUES.** A Legend of the Rhine: Rebecca and Rowena. 8vo, dark green crushed levant morocco, with original yellow wrappers and advertisements bound in, by Riviere.
London: Bradbury & Evans, 1856

FIRST EDITION. The "Legend of the Rhine" first appeared in George Cruikshank's "Table Book" in 1845, with three illustrations by that artist. "Rebecca and Rowena" had already appeared in separate form in 1850.

26. **CATALOGUE** of the Valuable Library of the late William Makepeace Thackeray, Esq.; which will be sold by Auction by Messrs. Christie, Manson & Woods on the Premises, 2 Palace Green, Kensington, on Friday, March 18, 1864. Tall 8vo, original half red morocco.

Bookplate of Frederick Burgess. In the present collection, two of the volumes which were in Thackeray's library appear: "History of George IV" and Grant's "Memoirs of An American Lady."

27. **CATALOGUE** of New and Standard Works in Circulation at Mudie's Select Library. 12mo, brown cloth, with green cloth wrapper. In half green levant morocco case.
London, March, 1850

THACKERAY'S COPY, with library monogram stamp on title-page.

SOURCE OF THACKERAY'S "CATHERINE," PRECEDING IT BY OVER ONE HUNDRED YEARS

28. **CATHERINE.** HAYES (JOHN). A Narrative of the barbarous and unheard of Murder of Mr. John Hayes, by Catherine, his wife, Thomas Billings, and Thomas Wood on the first of March at Night . . . *To which is prefixed their true effigies drawn from the life, and curiously engraved on copper.* 8vo, three-quarter levant morocco. London, 1726

THE VERY RARE PUBLICATION of the account of the murder by Catherine Hayes of her husband, on which THACKERAY BASED HIS STORY OF "CATHERINE," using the original names, and adding slightly to the original narrative.

29. **CATHERINE,** a Story. By Ikey Solomons, Esq., Junior. 8vo, half red levant morocco, with original covers and advertisements bound in. London, 1839-40

THE ORIGINAL LEAVES AND FOUR ILLUSTRATIONS from "Fraser's Magazine."
The story of "Catherine" was based on the murder of John Hayes in London, in 1726. See No. 28 in the present catalogue, also the original two poems in Thackeray's hand in regard to "Catherine" (No. 32).

30. **CATHERINE,** a Story, by Ikey Solomons, Esq., Junior. 8vo, half red morocco. London, 1839-40

Another copy of the foregoing, with special printed title-page.

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31. **CATHERINE,** a Story. By Ikey Solomons, Esq., Junior. 8vo, boards, original brown paper wrappers bound in.
Boston: Fields, Osgood, & Co., 1869

FIRST AMERICAN EDITION, issued without illustrations.

TWO IMPORTANT MANUSCRIPTS

32. **CATHERINE.** THE TERRIBLE HAYES TRAGEDY: MANUSCRIPT, written on 4 octavo pages. The two Ballads forming together 25 stanzas of four lines each. Tipped on card mounts, together with the original envelope in which they were kept by Lady Ritchie. Oblong 4to, full blue crushed levant morocco, gilt top, gilt edges.

On the envelope Lady Ritchie has written: "The Two Ballads of John Hayes & Catherine Hayes." "The first occasioned much anger at the time—the Irish taking it as an insult to a popular singer of the same name. The second is written as an explanation."

The above poem is referred to by Lady Ritchie in her Notes in the Centenary Biographical Edition.

33. **CENTENARY OF WILLIAM MAKEPEACE THACKERAY (THE).** July 18, 1911. Programme of a Garden Party given by Lady Ritchie and the Editor of "The Cornhill Magazine." Small 4to, 12 pp., uncut. In cloth case.

34. **CHARTERHOUSE.** Three Water-color Drawings, by Paul Braddon: 1. The Great Hall, Charterhouse; II. Room at Mr. Penny's; III. The Way up to Bed at Mr. Penny's, where Thackeray lived his first three years at school. *With 5 mounted colored photographs of the Charterhouse.* Folio. In green cloth case.

35. **CHARTERHOUSE BLUE BOOK.** 8vo, original scored calf. 1818-32

Josiah Wilkinson's copy, with his bookplate and notes throughout the volume. It contains Thackeray's name in different "Forms" and as Monitor at Charterhouse. Josiah Wilkinson was at the school with Thackeray.

36. **CHARTERHOUSE EXHIBITION.** Catalogue of the Thackeray Centenary Exhibition, 1911. 12mo, wrappers. In cloth case. London, 1911

Laid in, is a ticket of admission to the Exhibition and Charterhouse buildings. Presentation copy from Evert Jansen Wendell.

37. **CHEST OF CIGARS (THE).** From the Wagstaff Papers in the "New Monthly Magazine" of July, 1845. 8vo, boards, uncut. San Francisco: Privately Printed, 1918

THE FIRST SEPARATE EDITION. One of 250 copies.

38. **CHILDE OF GODESBERG (THE).** Romantic Drama of Thrilling Interest. Adapted from Thackeray's "Legend of the Rhine." 16mo, in cloth case. London: H. Tuck, [1846]

APPARENTLY PRIVATELY PRINTED AND NOT PUBLISHED.

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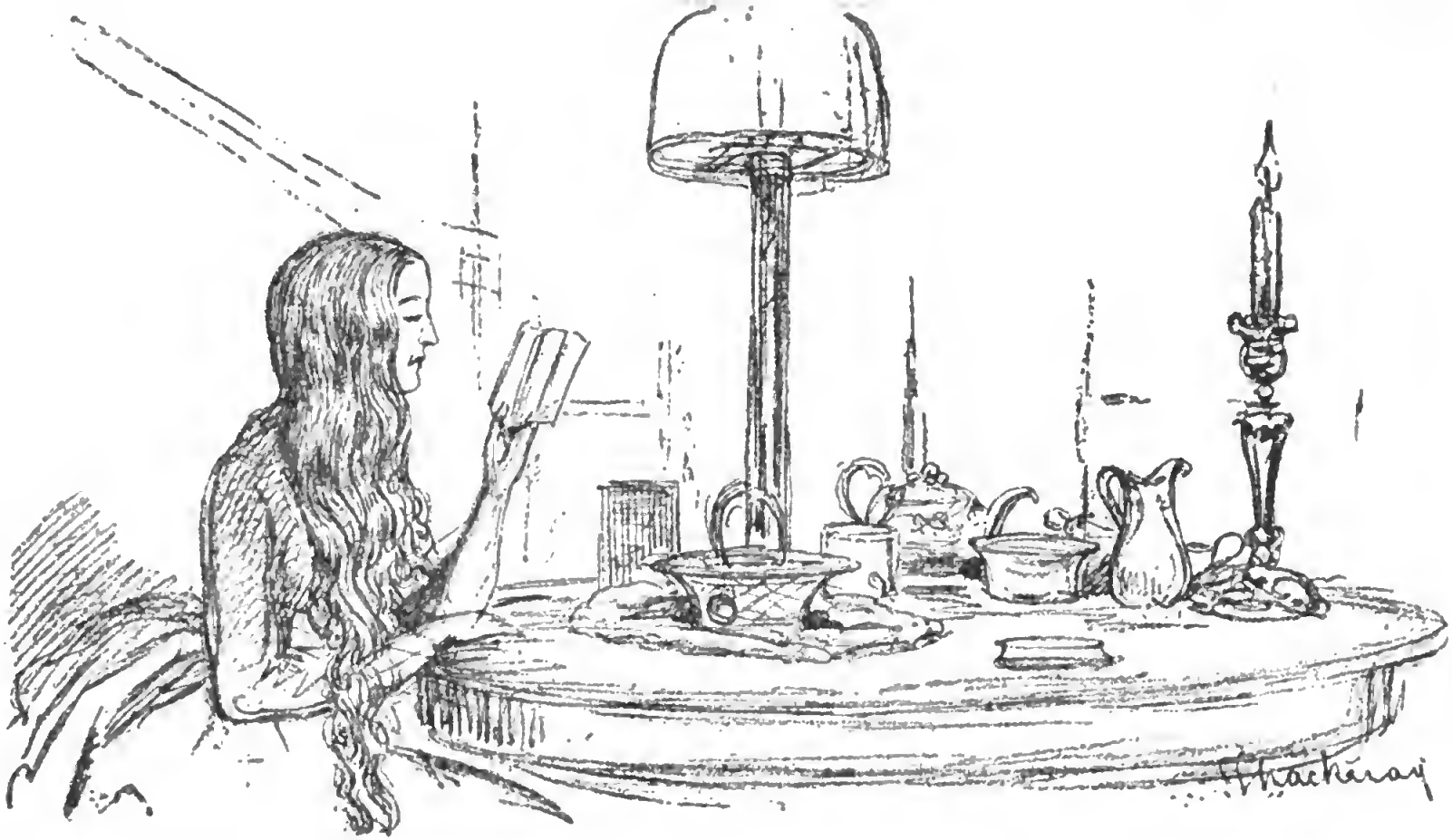

IN THE SCHOOLROOM, CLEVEDON COURT.

THACKERAY AT CLEVEDON COURT. ONLY THREE COPIES KNOWN
[NUMBER 44]

39. **CHRISTMAS BOOKS.** Mrs. Perkins's Ball; Our Street; Doctor Birch and his Young Friends; The Kickleburys on the Rhine; Rebecca and Rowena; The Rose and the Ring. *With illustrations by Thackeray.* 6 vols., small 4to, blue levant morocco, gilt edges, original covers bound in. London, [1847]-1855

A FINE UNIFORMLY BOUND SET OF THESE CHARMING CHRISTMAS BOOKS, ALL FIRST EDITIONS, except "Mrs. Perkins's Ball," which is the Third Edition, according to the generally accepted classification.

40. **CHRISTMAS BOOKS.** *With illustrations by the author.* 12mo, original green cloth cover, uncut. In half green levant morocco slip case. London: Chapman and Hall, 1857

THIS VOLUME HAS THACKERAY'S AUTOGRAPH SIGNATURE ON THE TITLE-PAGE underneath his name as printed. On the fly-leaf, the name "*Tupper,*" and at top of title-page, "*with Mr. De la Pryme's Best Regards Regium Donum.*"

Probably a presentation copy by Thackeray to Mr. De la Pryme and from him to the author of "The Proverbial Philosophy."

This New Edition contains Mrs. Perkins's Ball; Our Street; and Dr. Birch.

41. **CHRONICLE OF THE DRUM (THE).** *With 17 illustrations by Howard Pyle, A. B. Frost, and others.* Small 4to, cloth. New York: Charles Scribner's Sons, 1882

This ballad was written at Paris in 1841, at the time of the second funeral of Napoleon. It was first published with "The Second Funeral of Napoleon" in 1841, and was republished with the "Miscellanies" in 1855.

42. **CHRONICLE OF THE DRUM (THE).** Another copy. London, 1886

43. **CHURCH (W. E.).** W. M. Thackeray as an Artist and Art Critic. An Essay. 8vo, half morocco, front wrapper bound in. Privately printed, n. d. [1880]

ONLY THREE COPIES KNOWN

44. **CLEVEDON COURT (WILLIAM MAKEPEACE THACKERAY AT).** *Facsimile autograph letter, and 15 plates, reproductions of the sketches made by Thackeray at Clevedon Court, with descriptions in his facsimile autograph below.* 4to, green crushed levant morocco, gilt edges, with the original paper wrappers bound in, by Riviere. Bristol, [1860]

OF THE GREATEST RARITY, AS ONLY A FEW COPIES WERE PRINTED FOR MEMBERS OF THE ELTON FAMILY. BUT THREE COPIES ARE AT PRESENT KNOWN.

Inserted is an interesting letter from Thackeray to Sir Henry Cole of the South Kensington Museum:

"*My dear Sir: I am very sorry to tell you of my misfortunes. I have made 3 etchings on the Schonberg Plan of the 'Anglo-Polish Allegory' and they have all failed: that is, the Inventor Schonberg considers they are not fit for his process: that is, I fear the Process will not succeed quite yet. I shall however do the drawing to-morrow on a wood block,*" etc.

An interesting record of Thackeray's VERY EARLY EFFORTS TO BECOME AN ARTIST RATHER THAN A WRITER, as the above letter was written in 1839.

[SEE ILLUSTRATION]

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45. **COCKNEY TRAVELS.** With Notes by Lady Ritchie. Excerpt from "Harper's Monthly Magazine." 8vo, cloth.
New York: Harper, 1911

A hitherto unpublished narrative.

46. **COLE (SIR HENRY).** Fifty Years of Public Work of Sir Henry Cole, accounted for in his Deeds, Speeches and Writings. *Portraits, facsimiles and other illustrations.* 2 vols., 8vo, cloth, uncut. London, 1884

Contains an account of Thackeray's Corn Law drawings.

47. **COLLECTION OF LETTERS (A)** of W. M. Thackeray, 1847-55. *Portraits and reproductions of letters and drawings.* Tall 8vo, original half cloth, uncut.
New York: Charles Scribner's Sons, 1887

48. **COLLECTION OF LETTERS (A)** of W. M. Thackeray, 1847-55. Another copy. London, 1887

49. **COMIC ALMANACK FOR 1839 and 1840 (THE).** By Rigdum Funnidos, Gent. *Each containing 12 plates, designed, etched, and signed by George Cruikshank; one woodcut hieroglyph, and numerous other woodcuts.* 2 vols., 12mo, original illustrated wrappers, in green levant morocco solander case.
London: Imprinted for Charles Tilt, [1838-39]

In the Almanac for 1839 appeared for the First Time, "Stubbs's Calendar; or the Fatal Boots," Cruikshank's plates illustrating the story, and in that for 1840 was the First Appearance of "Barber Cox, and the Cutting of his Comb," better known by its later title, "Cox's Diary." This was never reprinted as a separate volume.

50. **COMIC TALES AND SKETCHES.** Edited and illustrated by Michael Angelo Titmarsh. *12 tinted plates.* 2 vols., 8vo, green crushed levant morocco, gilt tops, original covers bound in, by Riviere. London: Hugh Cunningham, 1841

First Edition. The Preface was never reprinted.

51. **CONFESSIONS OF FITZ-BOODLE (THE),** and Some Passages in the Life of Major Gahagan. 12mo, half green morocco, with original red covers bound in.
New York: D. Appleton & Company, 1852

The only complete edition published. All others omit the Third Profession as published in "Fraser's," which was not republished in England till 1901 in "Stray Papers."

52. **CONTRIBUTIONS TO PUNCH.** Not Previously Reprinted. *With illustrations by the author.* Tall 8vo, original cloth, in green slip case. London: Smith, Elder & Co., 1886

Being Vol. XXVI of the Library Edition.

53. **CORNHILL MAGAZINE.** Vol. I, January, 1860, to Vol. XV, June, 1867. Ninety-two numbers contained in 15 half red morocco slip cases. London, 1860-67

Thackeray was engaged as editor at a thousand pounds a year, which was doubled the first year on account of the enormous sale.

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54. **CORNHILL MAGAZINE.** Thackeray's Address. One leaf, 8vo, bound in half red morocco. London, 1859

THIS IS THACKERAY'S LETTER TO A FRIEND AND CONTRIBUTOR, being a humorous printed address to the readers of the "Cornhill Magazine," dated and signed by Thackeray, 1st November, 1859. The letter was published in the first number of "Cornhill," January, 1860, and was issued separately on brown tinted paper prior to the publication of the magazine, of which issue this is one.

55. **CORSAIR (THE).** A Gazette of Literature, Art, Dramatic Cricitism, Fashion and Novelty. The complete 52 numbers, unbound. Protected by green cloth wrappers, in two green cloth cases. New York, 1839-40

Thackeray's first letter appeared in the number for August 24, 1839, and the last in the number for March 7, 1840.

THIS PUBLICATION IS OF THE GREATEST IMPORTANCE TO THE THACKERAY COLLECTOR, AS IT CONTAINS HIS FIRST APPEARANCE BEFORE AN AMERICAN AUDIENCE, as a correspondent.

56. **CORSAIR (THE).** Another copy, complete as in the preceding number. The 52 parts bound in half red morocco.

New York, 1839-40

57. **COUNT AND THE COUNTESS DES DRAGEES (THE).** Six lithographs of drawings, descriptions and signatures of W. M. Thackeray. In green cloth wrapper.

Birmingham, 1894

These were first published in the "New Review," March and April, 1894.

58. **CROWE (EYRE).** Seventeen original pen-and-ink drawings, being a series of sketches for the illustrations in "Thackeray's Haunts and Homes." 17 pieces, mainly folio size. Enclosed in full green levant morocco covers, lined with cream moire silk, in cloth slip case.

The drawings arranged as they appear in the published work are as follows:

First sketch of "Thackeray and Peg of Limavaddy."
Entrance Hall of House at No. 13 Great Coram Street.
Taprell's Chambers, No. 1 Hare Court Temple.
Interior of Taprell's Chambers, No. 1 Hare Court Temple.
Rue Neuve St. Augustin, Paris, A.D. 1836.
Thackeray's House at No. 18 Albion Street, Hyde Park.
Thackeray's Residence at No. 13 Great Coram Street, 1837 to 1841.
A Typical Margate Lodging and Boarding House. (Differs entirely from the illustration in the book.)
Château de Brequerecque at Boulogne-sur-Mer in 1854.
Hôtel des Bains, Boulogne-sur-Mer. Entrance in Rue Victor Hugo.
Eccles's Hotel, Glengariff.
House at No. 36 Onslow Square, Brompton.
Waterloo Tavern, as described by Thackeray in the Cornhill Magazine of July, 1861.
Thackeray's Last House at No. 2 Palace Green, Kensington.
Stranger's Room, Reform Club, London, showing portrait of Thackeray by Samuel Laurence. and busts of Sir William Molesworth and Charles Buller.
The two following sketches did not appear in the book but were used

in the same article published in Scribner's Magazine in January, 1897: 13 Young Street, Kensington, 1846-53.
The variations of the sign over the Waterloo Tavern.

59. **CROWE (EYRE).** With Thackeray in America. *Illustrated.* Square 8vo, cloth. New York, 1893

60. **CROWE (EYRE).** Thackeray's Haunts and Homes. *With illustrations from sketches by the author.* 8vo, half red morocco, gilt top. New York: De Vinne Press, 1897

Limited edition.

61. **CRUIKSHANK (GEORGE).** George Cruikshank's Omnibus. *Illustrated with 100 engravings on steel and wood.* The 9 original parts in the original wrappers, uncut as issued (a few repairs). In green levant solander case.

London: Tilt & Bogue, 1841-42

FIRST EDITION. Contains "Little Spitz" and "The King of Brentford's Testament," both by Michael Angelo Titmarsh.

62. **CRUIKSHANK (GEORGE).** George Cruikshank's Table Book. Edited by Gilbert Abbott A'Beckett. *12 steel engravings and 110 illustrations on wood.* The original 12 parts in the original wrappers, uncut. In full green levant morocco solander case.

London: Published at the Punch Office, 1845

FIRST EDITION. Contains "A Legend of the Rhine" by Michael Angelo Titmarsh. This legend was founded on Alexander Dumas' story "Othon l'Archer."

63. **CUDWORTH (RALPH).** Mr. Cudworth's Sermon preached before the Honble. House of Commons, at Westminster, March 31, 1647. Reprinted, and dedicated to W. M. Thackeray, Esquire. 12mo, original boards (back worn).

Cambridge, 1852

64. **DENIS DUVAL.** The Original pages of "Cornhill Magazine," March-June, 1864. 8vo, old half morocco. London, 1864

THIS IS THE FIRST APPEARANCE OF THIS SERIAL, and has 2 initial letters and 2 illustrations by Thackeray, the others being by Frederick Walker.

65. **DENIS DUVAL.** Royal 8vo, maroon levant morocco, original wrappers bound in. New York: Harper & Brothers, 1864

THIS IS THE FIRST EDITION IN BOOK FORM, AND THE FIRST IN AMERICA, being No. 245 of the "Library of Select Novels." It is preceded by "In Memoriam" by Charles Dickens and notes at the end by the editor as in the English Edition, and illustrated by a portrait and 8 woodcuts.

66. **DENIS DUVAL.** 8vo, green crushed levant morocco, with original pink covers bound in, by Riviere.

London: Smith, Elder & Co., 1867

THE FIRST ENGLISH EDITION OF THACKERAY'S LAST WORK, LEFT UNFINISHED AT HIS DEATH AND UPON THE PROOF OF WHICH HE WORKED THE NIGHT BEFORE HE DIED. The last words he revised were "and my heart throbbed with exquisite bliss."

The work originally appeared as a serial in the "Cornhill Magazine," from March to June, 1864. No illustrations appear in the published work, although there had been illustrations in the magazine.

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WITH PART OF THE ORIGINAL MANUSCRIPT

67. **DOCTOR BIRCH AND HIS YOUNG FRIENDS.** *Colored plates.* 4to, morocco, gilt top, uncut, in cloth slip case.
London, 1849

LARGE PAPER COPY, TOGETHER WITH PART OF THE ORIGINAL MANUSCRIPT OF THE FIRST PART OF THE EPILOGUE.

The original draft of the "Epilogue was written on one page, 4to, and consists of only seven stanzas as compared with eleven in the printed text; in fact, it is a mere outline of the theme as finally developed, and shows in its interlineations and corrections the difficulties Thackeray had to contend with (sometimes, at any rate) in writing verse; for example:

"For rich or poor, for good or ill,
Let young or old accept their part,
And bow themselves to Heaven's high will
And bear it with an honest heart."

In this manuscript the author has altered it to read:

"Come wealth or want, come good or ill,
Let young and old accept their part,
And bow before the Awful Will
And bear it with an honest heart."

There is inserted an 8 pp. A. L. s. from Mrs. Ritchie, transmitting this manuscript and giving some interesting details of the disposal of her father's drawings and manuscripts.

68. **DOCTOR BIRCH AND HIS YOUNG FRIENDS.** By Mr. M. A. Titmarsh. *16 colored plates, including engraved title-page by the author preceding the printed one.* 8vo, original colored boards, in green silk wrapper. In green levant morocco solander case. London: Chapman and Hall, 1849

FIRST EDITION. This was the third of Thackeray's "Christmas Books."

69. **DOCTOR BIRCH AND HIS YOUNG FRIENDS.** *Uncolored plates.* Small 4to, original green cloth, gilt.
New York: D. Appleton & Co., 1853

The etchings and woodcuts are copies, by American artists, of the original plates.

ORIGINAL DRAWINGS FOR "DR. BIRCH"

70. **DR. BIRCH AND HIS YOUNG FRIENDS.** Five Pencil and Water-color Drawings. In sunk mounts, 4to, bound in dark red levant morocco, gilt back, gilt edges, by Riviere. In cloth case.

THE ORIGINAL ILLUSTRATIONS FOR "DR. BIRCH," consisting of:

1. The Dear Brothers, with five lines in pencil.
2. The drawing for "The Pirate."
3. Original pencil drawing of the plate "Home, Sweet Home."
4. A sketch for "Miss Birch's Flower Garden."
5. "Miss Birch's Flower Garden," with ten lines of inscription in Thackeray's autograph.

In plate 1 the description by Thackeray varies from the text as printed; the principal characters are described as Slogger Major and Slogger Minor instead of Boxall. There are only three figures behind the desk who are named, and a line, "This is their hour of preparing for class," omitted in the printed version.

In plate 5 the variations are: The two characters are named "Miss Joper" and "The Honourable Fulke Plantagenet" instead of "Miss Rosa" and "Plantagenet Gaunt." The conversation is omitted in the printed text.

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OTHER ORIGINAL DRAWINGS BY THACKERAY

LOTS 71-77

71. **LITERATURE PRESENTING SCIENCE TO BRITANNIA.** Original Drawing by Thackeray, together with other pieces, outlined below. Bound in red levant morocco, doublures of white moire silk, gilt top and edges, in red cloth case, by Macdonald.

THIS REPRESENTS BULWER LYTTON PRESENTING DR. LARDNER TO QUEEN VICTORIA, WITH FIVE LINES IN THACKERAY'S HAND.

Thackeray satirized Bulwer Lytton and Dr. Lardner in "The Yellowplush Papers" at the time Lord Lytton was writing for the "New Monthly," and Thackeray was writing for "Fraser's," also in the "Whitey Brown Paper Magazine," where were nine drawings by Thackeray for "The Veracious History of Dionysius Diddler." Dionysius Diddler was a caricature of Dionysius Lardner, and there were other caricatures of Bulwer Lytton, Lardner's friend.

In addition to the drawing, there are the following pieces:

Engraved portrait of Thackeray, proof on India paper.

Three engraved portraits of Queen Victoria, and an interesting document in the handwriting of the Queen, written in the third person.

An engraved portrait and woodcut of Lord Lytton.

An Autograph Letter, signed "E. L. Bulwer," 3 pp., 1834, and two portraits.

An Autograph Letter, signed "E. Bulwer Lytton," 4 pp., 1852.

An engraved portrait of Dr. Lardner.

A page of MS., signed by Dr. Lardner.

An engraved portrait of Dion Boucicault, who was the son of Dr. Lardner.

72. **ORIGINAL PEN-AND-INK DRAWING** by Thackeray. Three figures with the following lines in his handwriting beneath: *"Don Ramirez beholding at a distance Estifania's light behaviour with Don Guzman. Gil Blas IV 233."* In gilt mat and frame.

73. **ORIGINAL PEN-AND-INK DRAWING** by Thackeray, of a party at dinner. Seven figures on a sheet of drawing paper, of quarto size.

Beneath are FIVE LINES IN THACKERAY'S HAND, ending:

"My Lord. Dearest Mrs. D——, how incomparably lovely you are.
D. For this & all thy other mercies the Lord make us truly thankful."

74. **TWO PEN-AND-INK SKETCHES** by Thackeray, with presentation inscription on the back by his daughter. "Dr. & Mrs. Jefferson with best Xmas wishes and New Year regards from R. R. A. R. H. R. and B. R., Xmas '87. An early sketch by my father. A. Ritchie." Framed between glass, with original mat and back preserved.

75. **VALENTINE.** Original Water-color Sketch by Thackeray in the form of a Valentine. Picture of a stout woman in black, with small child clinging to her. With four lines. The Valentine came from Lady Ritchie.

"I am a lonely widow as you see,
Dear Cole you are so humble & so mild,
Oh be a father to my orphan child,
My No. 2, but one and all to me."

The "Dear Cole" was Sir Henry Cole, with whom Thackeray was friendly for many years.

76. **WATER-COLOR DRAWING,** "Mountain Pass," by Thackeray. From Lady Ritchie. Framed.

77. **WATER-COLOR DRAWING OF TWO FEMALE FIGURES,** with inscription "My dear and kind K. P." [Kate Perry] in Thackeray's handwriting. From Lady Ritchie. Framed.

78. **EARLY AND LATE PAPERS.** Hitherto Uncollected. *Portrait engraved by H. W. Smith.* Small 8vo, original green cloth. In slip case. Boston, 1867

Edited by James T. Fields, who signs the prefatory note. This copy has the half-title preceding the first page of text; some copies have it placed before the frontispiece portrait. The volume contains reprints of "Memorials of Gormandising," "Dickens in France," and other papers.

79. **EARLY AND LATE PAPERS.** Another copy, wine-colored cloth.

80. **END OF THE PLAY.** 8vo, half parchment and boards. New York: Privately Printed, 1915

One of 200 copies privately printed. This is the Epilogue to "Doctor Birch and his Young Friends."

81. **ENGLISH HUMOURISTS OF THE EIGHTEENTH CENTURY (THE).** 8vo, original cloth. London: Smith, Elder & Co., 1853

THIS ISSUE WAS APPARENTLY ONE OF ONLY A FEW COPIES PRINTED BEFORE ITS PUBLICATION IN JUNE, in which latter issue a number of text changes were made. In the present copy the work is followed by advertisements dated March, 1853; "A catalogue," 16 pages; the last book on page 1 being Thackeray's "Lectures on the English Humourists," which is announced without price or the notification "just ready."

82. **ENGLISH HUMOURISTS OF THE EIGHTEENTH CENTURY (THE).** 8vo, green crushed levant morocco, original covers bound in, by Riviere. London: Smith, Elder & Co., 1853

FIRST PUBLISHED EDITION. In this copy the half-title reads "English Humonrists of the Eighteenth Century" in place of "English Humourists" as in the preceding copy. Following the Contents is a page of errata. There is none in the preceding; the final advertisement of publications at the end is dated June, 1853, and "The English Humourists" has the price 10*s.* 6*d* and "just ready" added. There are also some text changes.

There was also a third issue, the errata being corrected and the page suppressed in some copies, but found in others. The head-lines and the catalogue at the end of this issue are dated September, 1853.

83. **ENGLISH HUMOURISTS OF THE EIGHTEENTH CENTURY (THE).** A Series of Lectures. 12mo, original cloth. New York: Harper & Brothers, 1853

THE FIRST AMERICAN EDITION, and includes an additional chapter on "Charity and Humour." On pages 247-248 are three verses quoted from the French of Béranger, a free translation into English by Thackeray which has not appeared in any English edition. In August, 1910, the manuscript, fonnd by Lady Ritchie among her father's papers, was published in "Cornhill." Thus this edition HAS A PRIORITY OVER ANY ENGLISH PUBLICATION OF ALMOST 50 YEARS.

WITH TWO AUTOGRAPH LETTERS RELATING TO THE ESSAY

84. **ESSAY ON THE GENIUS OF GEORGE CRUIKSHANK (AN).** The "Westminster Review," Vol. XXXIV, June, 1840. *Illustrated.* 8vo, polished calf, gilt top, uncut, original covers and advertisements bound in, by Riviere.

London, 1840

THE ORIGINAL APPEARANCE OF THIS ESSAY. This contains one plate less than appeared in the first publication in book form.

INSERTED ARE TWO AUTOGRAPH LETTERS OF THACKERAY TO SIR HENRY COLE.

The first is of one page, 18mo, Saturday (April, 1840):

"After thinking and thinking I am come to the determination that the Ck. article MUST *have several vignettes introduced into the pages, and this not for money's sake,"* etc.

The second letter is one page, 4to, reading in part:

"I send you the rest of the article; Amen, and as I think it over, and over, the hours of toil which have been spent in its composition, I cannot but give it as my candid opinion that you have had all things considered a pretty good bargain for your money . . . I know not how far the article may extend, but I request you as speedily as you possibly can to transmit to its author that trifling remuneration for which in a moment of weakness . . . of imbecile delirium he engaged to supply you with his composition."

85. **ESSAY ON THE GENIUS OF GEORGE CRUIKSHANK (AN).** *With additional etchings. 17 full-page plates and 39 woodcuts in the text, all by George Cruikshank.* 8vo, green levant morocco, gilt tops, uncut, original green covers bound in, by Riviere. London: Henry Hooper, 1840

This is a reprint of an article by Thackeray which appeared in the "Westminster Review" for June, 1840 (preceding item).

This reprint contains one more plate than appeared in the "Review," and two books were added to the list of Cruikshank's works, making 47. There was no number 34 in the numbered list. Some copies do not contain all the plates, that entitled "Philoprogenitiveness" is often lacking. It is here present.

86. **ESSAY ON THE GENIUS OF GEORGE CRUIKSHANK (AN).** Edited by W. E. Church. *With upwards of 40 illustrations, including all the original woodcuts and a new portrait of Cruikshank etched by F. W. Pailthorpe.* Royal 8vo, half red morocco. London, 1884

LARGE PAPER COPY.

87. **ETCHINGS.** Illustrative of University Life. *11 etchings on 8 leaves.* Now Printed from the Original Plates. 8vo, original boards. In green levant morocco case.

London: H. Sothern & Co., n.d.

FINE COPY, WITH THE COLORED PLATES. THE PLATES IN ONLY A FEW COPIES WERE COLORED.

ONE OF THREE COPIES IN AMERICA

88. **EXQUISITES (THE):** A Farce in Two Acts. *4 plates from drawings by Thackeray.* 12mo, original plain limp boards, in red cloth wrapper, in red morocco slip case. London, 1839

EXCESSIVELY RARE. WE KNOW OF BUT THREE COPIES IN AMERICA.

This farce was printed for PRIVATE CIRCULATION ONLY, and there is no

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proof that the play was ever acted. The text was by John Barrow, and was first identified in 1898.

The present copy was formerly in the Lambert collection.

89. **EXTRACTS FROM THE WRITINGS OF W. M. THACKERAY.** *Portrait of Thackeray in his Library, engraved by J. C. Armytage from a photograph.* 8vo, original cloth.

London: Smith, Elder & Co., 1881

With pencil inscription on flyleaf: "T. Holtham, W. E. H." [Henley].

90. **EXTRACTS FROM THE WRITINGS OF W. M. THACKERAY.** Another copy, without inscription.

91. **FATAL BOOTS AND COX'S DIARY (THE).** 8vo, green crushed levant morocco, gilt top, uncut, original yellow wrappers bound in, by Riviere. London: Bradbury & Evans, 1855

This is one of the "Miscellanies." The first title originally appeared in Cruikshank's "Comic Almanack" for 1839, and the second item, in the "Comic Almanack" for 1840. "Cox's Diary" was not republished in America. This edition is without the Cruikshank illustrations.

92. **FITZ-BOODLE PAPERS: AND MEN'S WIVES (THE).** 8vo, green crushed levant morocco, gilt top, uncut, original yellow wrappers bound in, by Riviere.

London: Bradbury & Evans, 1857

"The Fitz-Boodle Papers" were contributed to "Fraser's Magazine" in 1842 and 1843. They were first published in separate form by D. Appleton & Co. in 1852. [See "Confessions of Fitz-Boodle" in this catalogue.]

"Men's Wives" first appeared in "Fraser's Magazine" in 1843. It was first published, as issued, in separate form by D. Appleton & Co., in 1852, and included "——— Wife." [See "Men's Wives" in this catalogue.]

This edition does not include "The ——'s Wife." It was published in "Stray Papers," Philadelphia, 1901, but is not in the Centenary Biographical Edition.

PROBABLY THE CHOICEST AND LARGEST KNOWN COPY

93. **FLORE ET ZÉPHYR.** A Collection of Nine unnumbered plates, including the wrapper title. Par Théophile Wagstaff. Folio, unbound, in original wrapper. In red levant morocco box, with brass catches, lined with red moire silk.

A MAGNIFICENT COPY OF THIS EXCESSIVELY RARE PIECE, THE NINE PLATES BEING DRAWN BY THACKERAY, AND SIGNED WITH THE PSEUDONYM, THEOPHILE WAGSTAFF.

THEY ARE ALL FINE IMPRESSIONS ON INDIA PAPER, measuring 13½ x 9¾ inches. EACH PLATE BEARS THACKERAY'S MONOGRAM, "W. T."

Most copies are slightly tinted. The copy in the British Museum is uncolored AS IS THE PRESENT COPY, and Lady Ritchie has stated that THEY WERE ORIGINALLY UNCOLORED.

From a careful examination of various copies, and from the fact that in all bound copies the plates are in a different order, and that the sizes of the plates in the bound copies vary, we believe that in the original issue THE PLATES WERE UNBOUND AND UNCOLORED AND THAT THIS COPY IS IN THE ORIGINAL CONDITION AND SIZE AS FIRST ISSUED.

THE PRESENT COPY MEASURES AS LARGE AS OR LARGER THAN ANY OTHER COPY THAT HAS BEEN EXAMINED.

[SEE ILLUSTRATION]

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THE RARE "FLORE ET ZEPHYR": NINE PLATES DRAWN BY THACKERAY

94. **FOUR GEORGES (THE).** *With illustrations.* 8vo, original cloth. New York: Harper & Brothers, 1860

THE GENUINE FIRST EDITION, as the First English Edition was not published until the following year.

WITH AUTOGRAPH NOTES AND DRAWING

95. **FOUR GEORGES (THE).** *With illustrations.* 8vo, green levant morocco, gilt tops, original green cloth covers bound in, by Macdonald. London: Smith, Elder & Co., 1861

FIRST ISSUE OF THE FIRST ENGLISH EDITION, published November, 1861. This is the rarer of the two issues of this edition, and has the words "Sketches of Manners, Morals, Court, and Town Life" on the title-page. According to Johnson, the copy in the British Museum is of the second issue; and of the copies he had examined, ONLY ONE HAD THE TITLE-PAGE AS IN THE PRESENT COPY.

Laid in, is AN AUTOGRAPH NOTE BY THACKERAY, 1 p., 8vo, on "Athenæum" paper, for one of the lectures, 41 lines, PARTLY IN VERSE; also, ANOTHER AUTOGRAPH NOTE for his lecture on George I, 4 lines, WITH A SMALL PEN-AND-INK SKETCH.

96. **FRASER'S MAGAZINE.** 1830-45. With special title-page as follows: Various Articles on Art, Pictures and Exhibitions. By W. M. Thackeray. 8vo, half red morocco. London, 1830-45

Eight pieces by Thackeray comprise this volume.

97. **FRASER'S MAGAZINE.** 1830-52. With special title-page as follows: Literary Articles. By W. M. Thackeray. Contributed to Fraser's Magazine from 1830 to 1852. 8vo, half red morocco. London, 1830-52

Thirty of Thackeray's contributions comprise this volume. Inserted is an A. L. s., dated August 30, 1890, from F. C. Lachlan to J. Waugh, as to the authorship of "Mr. Thackeray in the United States" and to complete the entire series of contributions by Thackeray to the magazine.

98. **FRASER'S MAGAZINE.** 1837-52. Pages and Illustrations. Almost a complete collection of articles in the original pages, extracted from "Fraser's." 2 vols., 8vo, polished calf gilt, gilt edges, by Riviere. London, 1837-52

99. **GENEALOGY.** "Thackeray's Genealogy." By E. C. K. Gonner. From "Time" (a monthly magazine). 8vo, half morocco. London, 1889

100. **GORILLA FIGHT.** "He Awoke the Next Morning and Found Himself Famous." *5 Etchings, including cover design.* Oblong 4to, in the original pictorial wrappers as issued. In full levant morocco, solander case.

[London]: T. McLean, n.d. [1860]

FIRST EDITION. ONE OF THE LAST OF THACKERAY'S DRAWINGS. The four etchings represent the celebrated prize-fight between Heenan and Sayers, at Farnborough, in 1860. In the etching can be seen, at the back of the crowd, the figures of Thackeray, Thomas Landseer, and "Mr. Punch."

It is probable that Thomas Landseer contributed largely to the drawing, though the figures of the Novelist, "Punch," and Landseer look as though done by Thackeray.

101. **GHOSTLY COLLOQUIES.** By the Author of "Letters from Rome," "Clouds and Sunshine," &c. (Attributed to Cardinal Wiseman, but probably by Frederick Townsend). 12mo, original cloth, in half green levant morocco slip case.

New York: D. Appleton & Co., 1856

THIS BOOK WAS PART OF THACKERAY'S LIBRARY, AND HAS HIS LIBRARY MONOGRAM EMBOSSED ON TITLE-PAGE.

SUPERB COPY OF "THE GOWNSMAN"

102. **GOWNSMAN (THE),** (formerly called) "The Snob," A Literary and Scientific Journal, now conducted by Members of the University. Small 8vo, original printed boards (rebacked), in green levant morocco solander case.

Cambridge: Published by W. H. Smith, Rose Crescent, 1830

EXCESSIVELY RARE. Each number contains one sheet of 4 leaves, except the last which has 5 leaves.

It seems possible that Thackeray was the editor of "The Gownsman," and wrote at least six articles for it. He is generally credited with the Ramsbottom letter (pp. 10-12), the last paragraph on p. 13, "I'd be a Tadpole," "From Anacreon," and "Extract from the diary of the late Thomas Timmins."

103. **GRANT (MRS. ANNE).** Memoirs of an American Lady, with Sketches of Manners and Scenery in America. 2 vols., 12mo, old marbled calf. In green levant morocco solander case.

London, 1808

THACKERAY'S OWN COPY, WITH HIS MONOGRAM STAMP ON TITLES. With presentation inscription on titles, "*C. M. Hulse from Mrs. Anne Grant.*"

104. **GRANT (MRS. ANNE).** Another copy. With unpublished Letters and a Memoir of Mrs. Grant by James Grant Wilson. *Portraits and illustrations.* 2 vols., 8vo, half vellum, gilt tops, uncut (backs soiled). New York, 1901

One of 350 copies.

105. **GREY FRIAR (THE).** A Chronicle in Black and White by Carthusians. Vol. 1, August, 1884–December, 1889. *Etchings and other illustrations.* 4to, original blue cloth, with arms on sides.

London, 1884-89

Contains "Pencillings by Thackeray," with facsimiles.

106. **GREY FRIAR (THE).** Vol. II, No. 7. London, April, 1892. A Chronicle in Black and White by Carthusians. 4to, original gray wrappers, in green levant morocco case. London, 1892

Contains "Thackeray as Carthusian," written by George S. Davies, illustrated with many of Thackeray's drawings at Charterhouse. An excellent description of Charterhouse. In 1872 the "Carthusian" of Thackeray's time came to an end and was revived as an official school magazine. It was followed by "The Grey Friar."

107. **GROLIER CLUB.** Catalogue of an Exhibition Commemorating the Hundredth Anniversary of the Birth of William Makepeace Thackeray (1811-1863). *Portraits and facsimiles.* 8vo, boards, uncut. N. Y. Grolier Club, 1912

Large Paper copy, one of 260. The illustrations occur only in the L. P. copies and include the Daguerreotype and Leighton portraits in the present collection. A copy of the small paper edition accompanies this.

108. **HARK TO THE WIND UPON THE HILL.** Becky Sharp's Song in "Vanity Fair." By W. M. Thackeray. *Music composed by M. W. Balfe.* 5 pages, 4to.

London: Cramer, Beale & Chappell, n.d.

EXCEEDINGLY RARE, and in the finest possible condition.

WITH THE EXCESSIVELY RARE POSTER ADVERTISING THE WORK

109. **HEADS OF THE PEOPLE**; or, Portraits of the English. Drawn by Kenny Meadows. *Numerous illustrations.* The original 26 parts in 23, 8vo, wrappers, uncut, in two green crushed levant morocco solander cases. London: Robert Tyas, 1840-41

FIRST EDITION. EXTREMELY RARE IN PARTS. Thackeray contributed: "The Fashionable Authoress," "Captain Rook and Mr. Pigeon," and "The Artists."

Enclosed in one of the cases is a large poster mounted on cloth, advertising "The Heads of the People," in monthly parts.

THE ONLY COPY RECORDED AT AUCTION

110. **HARLEQUIN AND HUMPTY DUMPTY**; or, Robbin de Bobbin, and the First Lord Mayor of Lun'on, a Grand Historical Pantomime. By E. Fitzball, Esq. *With illustrations by W. West.* First performed at the Theatre Royal, Drury Lane, December 26th, 1850. 12mo, original wrappers printed in black, back worn, in a red morocco slip-case.

London: Printed and Published by S. G. Fairbrother, 31, Bow Street, Covent Garden; and may be had in the theatre.

The 20 illustrations are attributed to Thackeray. But few copies are known, and this, the Lambert copy, seems to be the only one recorded as sold at auction. One of the few known copies seems, also, to be of a different issue, with the cover stamped in gold instead of black, and lacking the imprint on the title-page. That issue was perhaps made for presentation. To support his assertion that the illustrations in this book are by Thackeray, its discoverer, Bertram Dobell, states: *"I do not think that anyone well acquainted with Thackeray's peculiar manner can doubt, after seeing the illustrations to 'Humpty Dumpty,' that they were designed by the great novelist. They resemble his work no less by virtue of their defects than by their merits. As usual with him, the figures are very defective in point of drawing, but they have a full share of the humour and quaintness which are always apparent in his designs. They are much akin to the illustrations of 'The Rose and the Ring.'"* A manuscript accompanying the volume explains the name "W. West" as illustrator: *"He might very likely use a pseudonym in order to avert suspicion of his being the draughtsman. The name of 'West' would be likely to occur to him in this connection. You will remember (in the latter part of Vanity Fair) how the boy George Osborn and his friend Master Todd used to amuse themselves with 'West's pantomimes.' This is probably a reminiscence of Thackeray's own boyhood, and the name West would naturally suggest itself."*

111. **HERTFORD (MARQUIS OF).** A. L. s. 1 p., 8vo, Hertford. Aug. 3, 1832. Addressed "Gentlemen." Inlaid.

Accompanying this letter is a colored woodcut of the Marquis of Hertford, the original of Thackeray's character "Lord Steyne," in "Vanity Fair."

112. **HISTORY OF HENRY ESMOND (THE).** 3 vols., 8vo, crushed green levant morocco, gilt tops, original cloth covers, with paper labels, bound in, by Riviere.

London: Printed for Smith, Elder & Company, 1852

FIRST EDITION.

113. **HISTORY OF HENRY ESMOND (THE).** LETTER FROM MR. MACCARTNEY to a Friend of his in London. Dated at Ostend, Dec. 4-15, 1721, giving a particular account of what pass'd before and at the duel between His Grace the D. of Hamilton and L. Mohun. 17 pp., 8vo, wrappers.

London: Printed for A. Baldwin, 1713

VERY RARE. Described by Thackeray in "Henry Esmond," Book I, Chap. IV, in the duel between Viscount Castlewood and Lord Mohun, and in Chapter V, Book III, he refers to the death of the Duke of Hamilton in a duel with Lord Mohun.

114. **HISTORY OF THE LIFE AND REIGN OF GEORGE THE FOURTH (THE).** By William Wallace. 3 vols., 12mo, original cloth binding, uncut, in red morocco slip case.

London, 1831-32

THACKERAY'S COPY, WITH HIS MONOGRAM STAMP ON EACH TITLE-PAGE, AND TWENTY-ONE NOTES IN HIS HANDWRITING REFERRING TO PASSAGES IN THE BOOK.

This work was undoubtedly used in preparing his lectures on George IV, and the notes were made on the end fly-leaves for easy reference. THERE IS A PENCIL SKETCH OF A HEAD in the back of Vol. II. Bookplates of Henry Crawshay, and probably bought by him at the sale of Thackeray's library in 1864, as the volumes appear in the catalogue.

115. **HISTORY OF THE LIFE AND REIGN OF GEORGE THE FOURTH.** PENCIL DRAWING BY THACKERAY. Queen Charlotte with George IV on her lap, initial letter in Cornhill Magazine for October, 1860, p. 385; also in reduced form to article on "George the Fourth" (1861), p. 167. In gilt frame.

WITH ONE PAGE OF THE ORIGINAL MANUSCRIPT AND AN ORIGINAL DRAWING

116. **HISTORY OF PENDENNIS (THE).** *Illustrations by the author.* The original 24 numbers bound in 2 vols., 8vo, red morocco, gilt tops, uncut, with ALL THE ORIGINAL COVERS AND ADVERTISEMENTS BOUND IN.

London: Bradbury & Evans, 1848-50

FIRST EDITION. The text, covers and advertisements correspond with the collation given in Mr. Van Duzer's Bibliography, No. 165.

Inserted is a 1 p. A. L. s. from the author to Dr. Elliotson, to whom the second volume was dedicated, dated at Kensington, Tuesday evening:

"How can you ask such a buck as I am to act as a mere ½ buck? And the worst of it is that I am going to refuse even that. I want to go out of town for my health's sake and try Dr. Air and Dr. Thalassa. You are a good doctor, but I want, I say, to try the latter," etc.

There is also inserted ONE PAGE OF THE ORIGINAL MANUSCRIPT OF "Pendennis" as printed on p. 31 of Vol. II, AND THE ORIGINAL PEN-AND-INK DRAWING OF THE WOODCUT which heads Chapter V, Vol. II.

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117. **HISTORY OF PENDENNIS (THE).** *Illustrations by the author.* In the original 24 parts in 23, original wrappers, uncut and in part unopened, in two green crushed levant morocco solander cases. London: Bradbury & Evans, 1848

FIRST EDITION. In the present copy, the back wrappers of three numbers are questionable, and possibly an advertisement is missing in one of the numbers.

118. **HISTORY OF PENDENNIS (THE).** *With illustrations on wood by the author.* Vol. I only, 12mo, cloth.
New York: Harper & Brothers, 1850

FIRST AMERICAN EDITION. VERY SCARCE. This volume contains the suppressed paragraphs and illustrations which were omitted in the first London edition and all later editions published in either England or America.

119. **HISTORY OF PENDENNIS (THE).** MANUSCRIPT. Two pages, in the handwriting of Thackeray. An elaborate defence of the unfortunate passage in "Pendennis": *"No Irish need apply."* 2 pp., 4to, not complete.

PROBABLY UNPUBLISHED.

ORIGINAL WATER-COLOR DRAWING

120. **HISTORY OF PENDENNIS (THE).** COLORED DRAWING OF CAPT. COSTIGAN. By Thackeray. Signed. "The History of Pendennis," Part XIV, p. 35.

121. **HISTORY OF PENDENNIS (THE).** Barnard (Frederick). Wash drawing, "Captain Costigan." For "Pendennis." Signed with initials. Size 14¾ x 23 inches. In oak frame.

122. **HISTORY OF SAMUEL TITMARSH AND THE GREAT HOGGARTY DIAMOND (THE).** Edited and illustrated by Sam's Cousin. 8vo, half red morocco. London, 1841

The original pages from "Fraser's Magazine," Sept.-Dec., 1841, where it first appeared, with specially printed title-page.

ONLY ONE OTHER COPY KNOWN

123. **[HISTORY OF SAMUEL TITMARSH AND THE GREAT HOGGARTY DIAMOND.] GREAT HOGGARTY DIAMOND (THE).** 8vo, half red morocco.
New York: Harper & Brothers, n.d. [1848]

THE EXCESSIVELY RARE FIRST PUBLICATION IN BOOK FORM. THE ONLY OTHER COPY TRACED IS IN THE BOSTON ATHENÆUM. It was issued probably in November or December, 1848, and preceded the English Edition by two or three months.

This edition was printed directly from "Fraser's Magazine," and therefore contains some small changes as compared with the first English Edition in book form.

124. **HISTORY OF SAMUEL TITMARSH AND THE GREAT HOGGARTY DIAMOND (THE).** *Illustrations.* Small square 8vo, original glazed boards, with illustrations on the

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cover not repeated in the book, in green levant morocco solander case. London: Bradbury & Evans, 1849

FIRST ENGLISH EDITION. It has ten plates, including engraved title-page and 9 uncolored plates by Thackeray. It originally appeared in "Fraser's Magazine," Sept. to Dec., 1841, and was FIRST PUBLISHED IN BOOK FORM IN NEW YORK, by Harper & Brothers, no date, but really 1848. Dickson was able to locate but one copy of this New York edition, that in the Boston Athenæum. BUT ANOTHER COPY was unearthed later. See previous number.

Titmarsh's description of the death of his child is generally thought to embody Thackeray's recollection of the loss of his second daughter, who died in infancy.

125. **HISTORY OF SAMUEL TITMARSH AND THE GREAT HOGGARTY DIAMOND (THE).** 8vo, green crushed levant morocco, gilt top, uncut, with original yellow wrappers bound in, by Riviere. London: Bradbury & Evans, 1857

This is one of the "Miscellanies."

126. [**HOTTEN (JOHN CAMDEN).**] Thackeray the Humourist and the Man of Letters. The Story of His Life. By Theodore Taylor. *With photograph from life by Ernest Edwards and original illustrations.* 12mo, original green cloth, uncut. London: John Camden Hotten, 1864

FIRST EDITION. Inserted is a 4 pp. A. L. s. of the author to Samuel Lucas, dated Feb. 6, 1864, presenting an "early copy of the book," and commenting on the authorship of "The Tin Trumpet."

127. [**HOTTEN (JOHN CAMDEN).**] Thackeray the Humourist and the Man of Letters. 12mo, cloth. New York: D. Appleton & Co., 1864

The American reprint of the foregoing, page for page, but containing at the end "In Memoriam" by Charles Dickens, and "A Sketch by Anthony Trollope," extending the volume to 242 pp. The illustrations, which are copies of the originals, are inserted at the front of the volume.

128. **IDLER (THE).** A Treasury of Essay, Criticism, and General Literature. [Edited by E. Wilberforce.] 6 numbers in the original parts, yellow wrappers. In half green levant slip case. London, [1856]

VERY RARE IN THE ORIGINAL NUMBERS. Contains a poem, "The Idler," by Thackeray, and on page 190, biography of Thackeray, taken from "Men of the Time."

129. **IDLER (THE).** Another copy. 8vo, original cloth, in green cloth case. London: Houlston and Stoleman, [1856]

FIRST EDITION.

130. **INTERESTING EVENT (AN).** By M. A. Titmarsh. 12mo, in original paper sheets as issued, uncut and unopened, in green levant morocco solander case. London: David Bogue, 1849

ONE OF THE RAREST OF THE SMALL PIECES BY THE GREAT NOVELIST. It was originally published in the "Keepsake" for 1849, and Thackeray evidently had a few copies separately issued for his friends. The type was reset for the issue and a few printer's errors were corrected.

131. **INTERESTING EVENT (AN).** By Mr. Titmarsh. Small 8vo, original boards. New York, 1904

One of 225 copies.

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132. **IRISH SKETCH BOOK (THE).** By M. A. Titmarsh. *Numerous woodcuts by the author.* 2 vols., 8vo, green crushed levant morocco, gilt tops, original covers bound in, by Riviere.
London: Chapman & Hall, 1843

FIRST EDITION. THIS IS THE FIRST WORK IN WHICH THACKERAY'S NAME APPEARS AS ITS AUTHOR. In the dedication to Charles Lever, he says: "*Laying aside for a moment the travelling-title of Mr. Titmarsh, let me . . . subscribe myself . . . W. M. Thackeray.*"

133. **IRISH SKETCH BOOK (THE).** *Numerous woodcuts by the author.* 8vo, half red morocco, original wrappers and advertisements bound in. New York: J. Winchester, [1843]

FIRST AMERICAN EDITION. Inserted is a letter from the librarian of the Free Library of Philadelphia to Major Wm. H. Lambert.

DRAWINGS FOR "THE IRISH SKETCH BOOK"

134. **IRISH SKETCH BOOK (THE).** A Collection of Fourteen Drawings and Tracings for "The Irish Sketch Book." Tipped and inserted in sunken cardboard mounts, quarto size. Bound in blue levant morocco, gilt back, gilt line-tooled, red moire silk doublures and flys, by Riviere. In cloth box.

A NOTE BY ANNE THACKERAY RITCHIE in the front of the volume states: "These Drawings by my Father, W. M. Thackeray, have been in my possession since his death. Anne Ritchie."

SOME OF THESE DRAWINGS ARE UNPUBLISHED, and the illustrations of those published are inserted opposite the drawings. They comprise:

The pencil sketch for full-page illustration, "A CAR TO KILLARNEY," representing an Irish coach crowded with people, with two children running in the rear, endeavoring to reach the coach, and a small boy running alongside.

The pencil sketch for "TWO IRISH LADIES." The picture represents two Irish peasant women, standing in front of a cave, each smoking a clay pipe.

A pencil sketch for a scene in an Irish Court House.

A pencil sketch of a woman and child.

A pencil sketch for a figure which Thackeray used for a market scene.

A pencil sketch for the illustration to Thackeray's description of "swarms of peasants in their blue cloaks, squatting by their stalls, here and there."

A sheet on which are three sketches, one of these being used in "THE IRISH SKETCH BOOK," representing three men playing a game of cards. Beneath the upper sketch are the words "Killarney Race Course, playing a game at cards for half a sovereign" (in Thackeray's hand). Under this sketch are two others, one called "The Thimble Rigger" and the other representing an Irish peasant asleep on the ground. The drawings are facsimiled in "The Orphan of Pimlico."

The pencil sketch for the illustration representing the interior of an Irish Cathedral: "On the chapel floor, just at the entry, lay several people moaning and tossing and telling their beads. Behind the old woman was a font of holy water."

The pencil sketch for the illustration representing a peasant woman carrying a small boy.

The pencil sketch of a "Rustic Beauty."

The pencil sketch of a bridge over a small stream in which a number of girls are washing.

A pen-and-ink sketch of an Irish scene, representing two priests talking to a rustic beauty and a small boy. This sketch is signed "W.T." IT DID NOT APPEAR IN "The Irish Sketch Book."

A pen-and-ink sketch of a woman with three children playing around her. On the back of this sketch is written in Thackeray's vertical hand:

"How awfully hot the weather is! How lucky were we to make our journey in the—This is about the inclination at wh. the desk is best used."
A pen-and-ink sketch of a peasant carrying a large umbrella.

135. **JACKSON (JOSEPH).** Thackeray in Philadelphia. 8vo, original yellow paper wrappers, in cloth protecting cover.
Philadelphia, 1911

136. **JEAMES'S DIARY**; or, Sudden Riches. By Michael Angelo Titmarsh. 8vo, half brown levant morocco, gilt top, by Macdonald. New York: William Taylor and Company, 1846

THE EXCESSIVELY RARE FIRST EDITION. The Appleton Edition was not published until 1853 and the English Edition not until 1856. The story first appeared in "Punch" in 1845.
This and two others, ARE THE ONLY COPIES KNOWN TO US, of this New York Edition.

137. **JEAMES'S DIARY, A LEGEND OF THE RHINE, AND REBECCA AND ROWENA.** 12mo, half green levant morocco, original covers bound in.
New York: D. Appleton & Company, 1853

THREE PIECES ARE HERE PRINTED FOR THE FIRST TIME, and it is the first appearance in book form of "A Legend of the Rhine."

138. **JERROLD (DOUGLAS).** Men of Character. *12 full-page illustrations by Thackeray.* 3 vols., 8vo, original boards, paper labels, uncut, in three full green levant morocco solander cases.
London: H. Colburn, 1838

FIRST EDITION. VERY RARE IN THIS STATE.

139. **JOHNSON (CHARLES PLUMPTRE).** Hints to Collectors of Original Editions of the Works of William Makepeace Thackeray. 8vo, vellum, uncut. London, 1885
One of 500 copies.

140. **JOHNSON (CHARLES PLUMPTRE).** The Early Writings of William Makepeace Thackeray. *With illustrations after Thackeray.* Royal 8vo, original cloth, morocco back, uncut.
London: Elliot Stock, 1888

ONE OF 50 COPIES ON LARGE PAPER.

140A. **JOHNSON (CHARLES PLUMPTRE).** Another copy on small paper.

141. **KEEPSAKE (THE).** Edited by the Countess of Blessington. *Engraved plates.* Royal 8vo, original cloth, gilt edges, in green levant morocco solander case. London: David Bogue, 1849
Contains the first appearance of "An Interesting Event."

142. **KEEPSAKE, THE.** Edited by Miss Margaret Power (niece of the Countess of Blessington). *Engraved plates.* Royal 8vo, original red cloth, gilt edges, in green levant morocco solander case. London: David Bogue, 1851
Contains "Voltigeur," by Thackeray.

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143. **KEEPSAKE (THE).** Edited by Miss Power. *Engraved plates.* Royal 8vo, original red cloth, gilt edges, in green levant morocco slip case. London: David Bogue, 1853

Contains "The Pen and the Album," by Thackeray.

144. **KEEPSAKE (THE).** Edited by Miss Power. *Engraved plates.* Royal 8vo, original red cloth, gilt edges, in half green levant morocco slip case. London: David Bogue, 1854

Contains "Lucy's Birthday," by Thackeray. The original manuscript of this piece is in the present collection, under "Manuscripts."

145. **KICKLEBURYS ON THE RHINE (THE).** *15 plates, colored, including the vignette title-page, by Thackeray.* Small square 8vo, original pink boards (a little worn). In green levant morocco solander case. London: Smith, Elder & Co., 1850

FIRST EDITION. Inserted, as an extra illustration before the text, is an advertisement by Titmarsh. This is not an ordinary advertisement from the publishers' catalogue, but a separate leaf on tinted paper, AND OF THE GREATEST RARITY. This illustration, not repeated in the book, represents a village crier announcing a prospective trip to the Romantic River.

146. **KICKLEBURYS ON THE RHINE (THE).** *15 colored plates, including vignette, by Thackeray.* Small square 8vo, original pink boards, entirely uncut and unopened, AND A LITTLE LARGER THAN THE COVERS. In green levant morocco solander case, by Macdonald. London: Smith, Elder & Co., 1851

SECOND EDITION, IN RARE STATE. Contains "An Essay on Thunder and Small Beer," NOT APPEARING IN THE FIRST EDITION, and inserted is a separate leaf as in first edition, WITH AN INDIA PROOF from the block of the cut on the advertisement leaf.

147. **KICKLEBURYS ON THE RHINE (THE).** 12mo, original wrappers, uncut. In cloth wrappers.
New York: Stringer & Townsend, 1851

FIRST AMERICAN EDITION. Issued without illustrations, except on the front cover. Fine copy.

148. **KING FRITZ.** Found among the papers of Thackeray. 8vo, half red levant morocco, uncut, original magazine cover bound in. London, 1874

The original pages from the "Cornhill" Magazine where it first appeared. The original manuscript appears in the present collection. See No. 339.

THE EXCESSIVELY RARE FIRST EDITION OF "KING GLUMPUS," WITH ILLUSTRATIONS BY THACKERAY

149. **KING GLUMPUS:** An Interlude in One Act. [For private circulation only.] *With three illustrations by Thackeray.* 12mo, red morocco gilt, gilt top, each leaf and plate hinged.
London, 1837

THE EXCESSIVELY RARE FIRST EDITION. Inserted is a set of facsimile reprints of the illustrations, evidently taken from the "Autographic Mirror." John Barrow is generally accepted as the author, but there is no question as to the illustrations being by Thackeray. The Lambert copy.

A RARE AUTHORITY FOR THE AUTHOR OF "KING GLUMPUS"

150. **KING GLUMPUS.** Arctic Play-bill. Theatre Royal, Melville Island. Melville Island Press, [1853]

A Play-bill announcing the performance of "the popular and much admired farce of 'Raising the Wind,' and the laughable extravaganza of 'King Glumpus' (by John Barrow, Esq., F.R.S.)" on Feb. 1st, 1853, by the ship's company of H.M.S. *Resolute*. From the collection of the late R. McCormick, F.R.C.S., R.N., Chief Medical Officer of the North Star Expedition.

A RELIC OF CAPTAIN KELLETT'S EXPEDITION IN SEARCH OF FRANKLIN. The bill gives an early clue to the authorship of "King Glumpus," which was published in 1837, with Thackeray's illustrations, and has sometimes been attributed to him. It is here accredited to the son of Sir John Barrow, Secretary of the Admiralty. THE ONLY KNOWN PRESENTATION OF THE PLAY.

151. **KING GLUMPUS.** An Interlude. 12mo, wrappers, in red cloth cover. London, 1898

A facsimile of the original issue of 1837. One of 100 copies.

152. **KNIGHTS OF BORSELLEN (THE).** A Hitherto Unpublished Romance. With notes by his daughter, Lady Ritchie. 8vo, original wrappers, in cloth case. New York: Harper, 1911

The original appearance in "Harper's Magazine" for July, 1911.

AUTOGRAPH LETTERS, ETC.

LOTS 153-165

153. **THACKERAY (WILLIAM M.).** A. L. s., 4 pp., 8vo. Clarendon Hotel, New York, November 20 [1855], addressed, "*My dear Macready.*" With postscript at the end added by John W. Francis.

Published by Major Lambert in "Notes for Speech and Letter to Macready." Reading in part: "*It is day after day skurry & turmoil friends calling strangers calling newspaper articles bawling out abuse or telling absurd personalities—you know the life well enough, and have undergone the persecution in your time. The dollars hardly compensate for it; nor the extraordinary kindness and friendliness of the real friends.*"

A very interesting letter throughout, with a note at the end:—"I am permitted by Mr. Thackeray to add a line. . . . John W. Francis."

154. **THACKERAY (WILLIAM M.).** A. L. s., 2 pp. 8vo. 36 Onslow Square, Brompton, 18 May, 1854. Addressed "Sir," replying to an invitation to visit Edinburgh.

Referring to his intended visit to America, he "*could scarcely hope to be present at the meeting of the associated societies of the E. University, and possessing no power or practice as a public speaker, I should not dare to follow after so accomplished an orator and scholar as Sir Edward Bulwer Lytton.*"

155. **THACKERAY (WILLIAM M.).** A. L. s., 2 pp., 8vo. Brompton, Aug. 19, 1854. Addressed "Dear Sir."

"*In regard to your own little book if I might give you advice, I wouldn't dedicate it unless to a private friend who would be pleased by the compliment. For me, whose name is always in print, it is no novelty —and if you were a young Milton with a new Paradise Lost, I would say as much.*" Signed "*Very faithfully, W. M. Thackeray.*"

156. **THACKERAY (WILLIAM M.).** A. L. s., 2 pp., 8vo. 36 Onslow Square, Jan. 29, 1857. To the Rev. Arthur Thackeray.

"I had 3000 people in Spurgeon's Hall, and but for the snow and bad weather I'd have had a 1000 more.

"If that Reverend Gentleman has got as good wine in his cellar as is to be found in a certain maiden-lady-house in Green Park, Bath, I shall think him an orthodox and meritorious divine."

157. **THACKERAY (WILLIAM M.).** Election Card. Issued in 1857, when Thackeray was running for Parliament against Mr. Edward Cardwell, at Oxford.

The card reads: *"Mr. Thackeray solicits the honour of your vote and interest."*

Accompanying the card is an A. L. s., from Miss Clara Millard to W. H. Lambert, vouching for its genuineness.

158. **THACKERAY (WILLIAM M.).** A. L. s., written on the inside of envelope flap. War Office, Pall Mall. Post Office Stamp. Jan. 22, '59. To Major General Sir H. Stork.

"36 Onslow Square S.W., Saturday. My dear Stork, Can you dine here to-morrow at 7? No party but I want you very much to give me some military information for the Virginians. Yours ever, The Author."

159. **THACKERAY (WILLIAM M.).** A. L. s., written on the inside of envelope flap, to Thomas Fraser, Esq. Postmarked Folkestone, July 31, 1861.

"Pavilion, Folkestone, Wednesday. My dear T. F. Now that our dear old Lord Mayor is beaten couldn't we get up some testimonial to him? All sides would join in it, and though I am economical in paper, I should be very glad to put my name alongside of a penny stamp. Think if you can't agitate the matter. Yours, W. M. Thack."

160. **THACKERAY (WILLIAM M.).** Autograph Note, written on a blank visiting card, addressed on one side: *"Mr. C. Pearman at Mr. Thackeray's, Clarendon (wait for parcel and answer)."* On the other side: *"Astor House. Send by bearer, the pills, the Seidlitz powders, the 2 bougies I took with me to Troy, dressing things, slippers, railway rug and dressing gown. Don't come yourself till the morning. Have had another chill."*

161. **THACKERAY (WILLIAM M.).** A. L. s., 3 pp., 8vo. No date. On the stationery of The Garrick Club. In regard to the dinner at the Lord Mayor's.

"My dear old B. Never have a literary man for a correspondent. Them's my sentiments to you. He's like a writing master at a plain letter or a professional dancer at a quadrille. Considers himself too grand for it."

The letter ends: *"I think I can write because I have gone back to my old handwriting. Next time I will send you sereed in the up-right hand and always am yours, dear Bevan. W. M. Thackeray."*

THE LAST PARAGRAPH QUOTED IS IN THE UPRIGHT HAND; THE FIRST PART HAS HIS SLANTING WRITING.

162. **THACKERAY (WILLIAM M.).** A. L. s., 1 p., 8vo. Dated Monday. To *"My dear Lady Pollock."* Signed, *"Always faithfully yours, W. M. Thackeray."*

163. **THACKERAY (WILLIAM M.).** A. L., 1 p., 12mo. Dated "36, Saturday." Addressed "*My dear Mrs. Cole.*"

"I am going to confiscate an American rocking chair wh. has been an eye and shin sore in my room for years past since a Yankee captain gave it me," etc. The signature is cut off.

164. **THACKERAY (WILLIAM M.).** A. L. s., 1 p., 8vo. Kensington, Thursday. To "*Dear Mrs. MacCullagh,*" declining an invitation to dinner. Framed.

On the verso of the note is a pen-and-ink sketch of a little boy saying his prayers, in reference to which Thackeray has added a postscript to the note as follows: "*On the back of my note I see with dismay the picture of a little boy saying his prayers. As the subject is moral and edifying I don't write a new note and economize a sheet of paper.*"

165. **THACKERAY'S VISITING CARD.** From Charles Kent's Collection. "Mr. Thackeray. 13 Young Street, Kensington Square."

166. **LETTERS TO AN AMERICAN FAMILY.** With an Introduction by Lucy W. Baxter and *original drawings by Thackeray.* 8vo, original cloth. New York: The Century Co., 1904

Presentation copy from the late Evert Jansen Wendell.

167. **LETTER TO THE DUKE OF DEVONSHIRE.** 8vo, half morocco, with cover and advertisements bound in. London, 1898

Extract from the original number of "Longman's Magazine," in which this letter appeared.

This most interesting piece is Thackeray's reply to the Duke of Devonshire as to what had become of the characters in "Vanity Fair."

168. **LITTLE DINNER AT TIMMINS'S (A.): AND THE BEDFORD-ROW CONSPIRACY.** Small 8vo, green crushed levant morocco, gilt top, uncut, original yellow wrappers bound in, by Macdonald. London: Bradbury & Evans, 1856

FIRST ENGLISH EDITION. This is one of the "Miscellanies." Both these works had previously been printed with the "Shabby Genteel Story" by Appleton, in 1852-53 (which see).

169. **LOOSE SKETCHES.** "An Eastern Adventure," etc. *With a frontispiece by John Leech.* 8vo, buckram, uncut. London, 1894

One of 500 copies.

170. **LONDON & WESTMINSTER REVIEW.** July, 1837, and April, 1839. 2 vols., 8vo, half calf, gilt tops, original covers and advertisements bound in. London, 1837-39

Containing two articles by Thackeray on "Sketches by Boz" and other works of Dickens, and "Parisian Caricatures."

171. **LOVEL THE WIDOWER.** *Illustrations.* 8vo, in gray paper cover. New York: Harper & Brother, 1860

THE GENUINE FIRST EDITION, published in June, 1860, the first English Edition not appearing until November, 1861.

172. **LOVEL THE WIDOWER.** *Illustrations.* 8vo, green crushed levant morocco, original purple covers bound in, by Riviere.
London: Smith, Elder & Co., 1861

FIRST ENGLISH EDITION.

IN ORIGINAL SHEETS—A RARE STATE

173. **LOVING BALLAD OF LORD BATEMAN (THE).** *Illustrated by George Cruikshank.* Square 18mo, ORIGINAL SHEETS, in green levant morocco solander case.
London: Charles Tilt, 1839

THE ORIGINAL SHEETS, UNCUT AND UNBOUND, INSERTED IN THE CLOTH COVER OF THE BOOK AS ISSUED.

174. **LOVING BALLAD OF LORD BATEMAN (THE).** *Illustrated by George Cruikshank.* Square 18mo, original cloth, in green levant morocco solander case.
London: Charles Tilt, 1839

THE EXTREMELY RARE FIRST ISSUE OF THE FIRST EDITION, with the printer's name on back of title and on last leaf; page numbers of text in the centre, except in preface and notes and at end; and with spelling "vine" for "wine" in verse XVII on page 21. There are 8 pages of advertisements.

It is now generally conceded that Thackeray wrote the text and that the notes and preface were by Dickens.

175. **LOVING BALLAD OF LORD BATEMAN (THE).** *With illustrations and notes by George Cruikshank.* 8vo, original paper covers. New York: G. W. Carleton & Co., 1871

176. **LOVING BALLAD OF LORD BATEMAN (THE).** LORD BATEMAN: A Ballad. With notes by Anne Thackeray Ritchie. Extracted from "Harper's Magazine." Royal 8vo, half red morocco. New York, 1892

177. **LOVES OF LORD BATEMAN AND THE FAIR SOPHIA (THE).** *Illustrated by George Cruikshank.* 18mo, half morocco, with original front wrapper (damaged).
London, n. d.

Dunscombe's Acting Edition. Adapted by Charles Selby from the Old Ballad.

SECOND SESSION

LOTS 178-350

178. **MACLISE (DANIEL).** A Gallery of Illustrious Literary Characters. (1830-38.) *Drawn by the late Daniel Maclise,* and accompanied by notices chiefly by the late William Maginn. 4to, half brown crushed levant morocco, gilt top, original cover bound in. London, n. d.

Portrait and biographical sketch of Thackeray.

179. **MADDEN (R. R.).** The Literary Life and Correspondence of the Countess of Blessington. *Portraits.* 3 vols., 8vo, half buckram. London, 1855

Contains some correspondence between Thackeray and the Countess of Blessington.

180. **MAHOGANY TREE (THE).** *With illustrations by Frank T. Merrill.* 4to, original cloth, in green cloth case. Boston: Samuel A. Cassino, 1887

Inserted in the volume are the leaves from "Putnam's Monthly," 1906, containing a contribution by Sir Francis Cowley Burnand, giving the air to which the words were sung by Horace Mayhew.

181. **MAHOGANY TREE (THE).** A Song from "Punch," written by W. M. Thackeray. *Music by Frank Romer.* 8 pp., 4to. Published at the Office of The Music Book, n. d.

MANUSCRIPTS BY THACKERAY

LOTS 182-189

182. **ACCOUNT BOOK** kept by Thackeray while in Paris, probably in 1836 and 1837, containing 5 pages of accounts and about 25 Small Pencil Sketches. Oblong 12mo, in the original half morocco binding. In levant solander case.

Although Thackeray's signature does not appear in the book, there is no reason to doubt that the entries are his. It was probably used while its owner was the Paris correspondent for the "Constitutional and Public Ledger," as over a pencil sketch of a drooping old horse is written "Constitutional." One of the entries is "*2 Weeks Salary due Saturday 17 Decr. £ 16. 16.*"; followed on the next page by a similar entry, "*due 1 January £ 16. 16.*" The name "Mrs. Crowe" is written in another hand on the first page.

THE ONLY COMPLETE MANUSCRIPT BY THACKERAY WRITTEN IN AMERICA. IN THREE STATES

183. **LUCY'S BIRTHDAY.** Autograph Manuscript. 2 pp., 8vo.

This is apparently the Original First Draft of the poem, with corrections and interlineations. It agrees with the original sent to

Lucy Baxter, April 15, 1853, as facsimiled in her "Letters," p. 59, with the exception that in this draft the last line of the first verse reads:

"The maiden blushes of her Spring."

In the copy sent to Lucy Baxter it reads:

"The blushes of her maiden Spring."

184. **LUCY'S BIRTHDAY.** AUTOGRAPH MANUSCRIPT, "Miss Lucy's Birthday." Dated New York, April 15, on last two pages of note sheet, with autograph letter of Thackeray on first page sending it to the "Keepsake" to be printed.

Differs slightly from the manuscript sent to Miss Baxter.

185. **LUCY'S BIRTHDAY.** AUTOGRAPH MANUSCRIPT. 1 p., foolscap.

This is evidently a copy sent for printing, as it has the compositor's name "Hubbard" written at the top. It agrees with the version printed in the Boston Edition, 1856, of the "Ballads."

This varies slightly from the two preceding manuscripts.

186. **ORIGINAL MANUSCRIPT,** unidentified, 1 p., describing a sail on Lago Maggiore, with comments on Austrian and Sardinian newspapers.

THIS MANUSCRIPT IS EVIDENTLY AN EARLY ONE. Accompanying it is a letter, signed *"Anne Ritchie,"* addressed to *"My dear Mr. Fitzgerald."*

"I enclose a little scrap of my father's writing. Signature I do not possess."

MANUSCRIPT OF THE PINNER SPEECH

187. **PINNER SPEECH.** Speech delivered by Thackeray at Pinner, at the Annual Festival, to Commemorate the Establishment of the Commercial Travellers' School. MANUSCRIPT of 8 pp. 8vo, with printed text of the Speech as reported in "The Examiner," January 2, 1858. Mounted in 4to, and bound in red morocco, gilt top, in cloth slip case.

Three portraits of Thackeray are inserted.

ILLUSTRATED STORYETTE IN LETTER FORM

188. **THACKERAY (WILLIAM M.).** Illustrated Autograph Manuscript Storyette, in the form of an A. L. s., signed with his nom de plume "Samuel Rogers." 1 full page, small folio, n. d. [1847]. To Lady Morley.

A REMARKABLY FINE PIECE, humorous in character, the sketch illustrating the climax, and it is signed by Thackeray, as part of a formulated plan, with the name of another famous writer.

"But permit me to say, dear Lady Morley. Merciful powers! what must have been the astonishment of the reigning Duchess on entering her granddaughter's apartment long before daybreak on the bridal morning (with her maids of honor called up from their couches to attend the anxious parent and sovereign). What, I say, must have been her H's astonishment to find the Princess's couch deserted!

Yes deserted! the virgin nightcap lay crimped and undisturbed on the unruffled pillow, the pillow on the swelling feather bed, which that night, —enfin—which had not been slept upon that night. The room was vacant. The window was open. The bird had flown," etc.

Accompanying this is an autograph note from Lady Ritchie in reference to it.

189. **THACKERAY (WILLIAM M.).** AUTOGRAPH MANUSCRIPT. Recipe for making a Fish ragout. 2 pp. on blue stationery, with the Athenæum Club heading. Written partly in his perpendicular hand and partly in the slanting style.

190. **MARVY (L.).** Sketches after English Landscape Painters. *20 colored plates.* 4to, original blue cloth, gilt edges, in cloth case. London: David Bogue, n. d.

VERY SCARCE WITH THE COLORED PLATES.

191. **MELVILLE (LEWIS).** The Life of William Makepeace Thackeray. *25 portraits and illustrations.* 2 vols., 8vo, cloth, gilt tops. London, 1899

192. **MELVILLE (LEWIS).** The Thackeray Country. *Portrait and illustrations.* 8vo, cloth, gilt top, uncut. London, 1905

FIRST EDITION. Contains 50 illustrations and a map of Thackeray's country.

193. **MEMOIRS OF BARRY LYNDON (THE).** 2 vols., 16mo, half green morocco, with original red cloth covers bound in. New York: D. Appleton & Co., 1853

THE FIRST EDITION.

This edition was reprinted from "Fraser's," which appeared in 1844, AND PRECEDES BY THREE YEARS the First English Edition in book form.

THIS IS THE ONLY EDITION CONTAINING ALL THE TEXT AS IT ORIGINALLY APPEARED.

194. **MEMOIRS OF BARRY LYNDON (THE).** 8vo, green levant morocco, gilt tops, with original yellow wrappers bound in, by Macdonald. London: Bradbury & Evans, 1856

FIRST ENGLISH EDITION. This work originally appeared as "The Luck of Barry Lyndon," in "Fraser's Magazine," from January to September, November, and December, 1844. It is one of the "Miscellanies."

The edition here described omits many passages that appeared in "Fraser's."

This copy does not contain the 6 pages of Bradbury & Evans's advertisement and small yellow slip, printed on one side, of a new serial work by Mr. Thackeray. There are a few copies without the words "The right of Translation is reserved" on the title-page. This copy has them.

195. **MEMOIRS OF MR. CHARLES J. YELLOWPLUSH, AND THE DIARY OF C. JEAMES DE LA PLUCHE, ESQ. (THE).** 8vo, green crushed levant morocco, gilt top, uncut, original yellow wrappers bound in, by Riviere. London: Bradbury & Evans, 1856

This is one of the "Miscellanies."

196. **MEMORIALS OF CHARTERHOUSE.** A series of *Original Views taken and drawn on stone by C. W. Radclyffe. Illustrated title-page and 13 plates.* Folio, old half calf. London, 1844

197. **MEN'S WIVES.** 12mo, half green morocco, original red cloth covers bound in. New York: D. Appleton & Co., 1852

FIRST EDITION, reprinted from the contributions as they appeared in "Fraser's Magazine" in 1843.

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198. **MERIVALE (HERMAN) AND MARZIALS (FRANK T.).** Life of W. M. Thackeray. 12mo, cloth, uncut.

London, 1891

Contains notes by Leslie Stephen, Thackeray's son-in-law.

199. **MISCELLANEOUS ESSAYS, SKETCHES AND REVIEWS.** *Illustrations by the author.* Royal 8vo, original green cloth, in green cloth slip case.

London: Smith, Elder & Co., 1885

FIRST EDITION. These consist chiefly of contributions to magazines, written when he was between 26 and 35 years of age. Being Vol. XXII of Thackeray's Works.

200. **MISS TICKLETOBY'S LECTURES OF ENGLISH HISTORY.** Inlaid on Large Paper, *with the 22 illustrations.* Royal 8vo, sheets. In green levant morocco solander case.

London, 1842

The original columns of "Punch," Vol. III.

201. **MR. BROWN'S LETTERS TO A YOUNG MAN ABOUT TOWN,** wit [sic] The Proser and other Papers. 12mo, half green morocco, original red cloth covers bound in.

New York: D. Appleton & Co., 1853

FIRST ISSUE OF THE FIRST EDITION, with the letter "h" dropped in "with" on title-page. THIS IS THE FIRST PRINTING OF THE WORK IN BOOK FORM, and has an "author's" preface written especially for this issue (dated New York, December, 1852) while Thackeray was in America.

202. **MR. BROWN'S LETTERS TO A YOUNG MAN ABOUT TOWN,** with The Proser and other Papers. 12mo, half green morocco, original red cloth covers bound in.

New York: D. Appleton & Co., 1853

FIRST EDITION, Second Issue, having the word "with" corrected on the title-page.

203. **MR. BROWN'S LETTERS TO A YOUNG MAN ABOUT TOWN.** 8vo, boards, cloth back, uncut, in cloth case.

Cambridge: The Riverside Press, 1901

One of 500 copies.

204. **MR. THACKERAY, MR. YATES, AND THE GARRICK CLUB.** The Correspondence and Facts. Stated by Edmund Yates. 8vo, three-quarter red morocco.

Printed for Private Circulation, 1859

THE VERY SCARCE FIRST ISSUE OF THE FIRST EDITION, with the word "Dickens" spelled "Dickes" on page 14, the 15th line from the bottom. In the second edition this error was corrected. There is said to be a third, with different watermarks on the paper.

205. **MR. THACKERAY, MR. YATES, AND THE GARRICK CLUB.** 8vo, original wrappers, in green levant morocco solander case.

London, 1859

Second Issue, with the misspelling corrected.

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206. **MR. THACKERAY, MR. YATES, AND THE GARRICK CLUB.** 8vo, wrappers, in cloth covers.
Printed for Private Circulation, 1859

Facsimile reprint. Below the imprint line on page 15 is a line in italics: "Reprinted in facsimile, mdccccxcv." It is a type facsimile.

207. **MRS. PERKINS'S BALL.** By Mr. M. A. Titmarsh. *With 22 plates, colored, by the author.* Square 8vo, original pink glazed boards, in green levant morocco solander case.
London: Chapman & Hall, 1847

THE VERY RARE FIRST EDITION.

Three editions of this book were published in 1847, in pink boards, and the general acceptance of the priority of these editions is as follows:

1. No letterpress under the plate facing the title; no list of illustrations, and no advertisement, p. 47. Colored plates.
2. No letterpress under the plate facing the title; list of illustrations; advertisement on p. 47, and colored plates.
3. Letterpress under plate facing the title; list of illustrations; advertisement on p. 47, and uncolored plate.

There is, however, a single copy, possibly unique, which differs from all three above mentioned, and was in all probability a special copy prepared for Locker-Lampson, with a pencil drawing by Thackeray in it.

ORIGINAL DRAWINGS FOR "MRS. PERKINS'S BALL"

208. **MRS. PERKINS'S BALL.** Original Pencil and Pen-and-ink Drawings by Thackeray. Each drawing is in a sunk mount, and the volume is bound in 4to, full crimson morocco, gilt tooled, gilt edges, by Riviere.

THIS COLLECTION COMPRISES:

1. Pictorial Title-page, with drawing of full-length figure seated, on back.
2. The Musicians. (The centre figure on the title-page).
3. The Musicians. Another sketch, with a drawing of the doorway.
4. Lord Methuselah and Miss Trotter. Reproduced in the Centenary Biographical Edition.
5. Miss Mullins, Mr. Winter, Miss Toop and Miss Ramville. Variations from the drawing as published. Another sketch on back.
6. Sketch of Mr. Joy and Miss Joy, with a pencil sketch on back.
7. Tom Tozer. UNPUBLISHED.
8. M. Canaillard. UNPUBLISHED.

In the first drawing the author has pencilled on the tablet "Chapman and Hall," showing that at that time he intended to publish the volume through them.

209. **MUDGE (I. G.) AND SEARS (M. E.).** A Thackeray Dictionary. 8vo, cloth, gilt top, uncut. London, 1910

210. **NATION (THE).** Vol. 1, No. 31. Dublin, Saturday, May 13, 1843. Folio, as issued (pp. 481-496). In green cloth case. Dublin, 1843

EXTREMELY RARE. Contains: "Daddy, I'm Hungry," on p. 492, six stanzas of four lines each, with woodcut by the author.

211. **NATIONAL OMNIBUS AND GENERAL ADVERTISER (THE).** A Journal of Literature, Science, Music, The-

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atricals, and the Fine Arts. *Illustrated.* Nos. 11-91 (Nos. 83 and 84 missing). 79 numbers, folio, uncut, in red buckram case.
London, 1831-33

VERY RARE. In this Jonrnal, which is ons of ths little-known Thackeray items, he is accredited with the series of "Original Papers" which ran throngh many of its numbers, and several reviews, biographical skits and verses, which are unmistakably by him. Thackcray purchased this periodical in May, 1833, and changed the name to "The National Standard," etc. In this latter Journal hs continued the series of "Original Papers" which had appeared in the former, and these bear convincing evidence of the authorship of the first series.

212. **NATIONAL SHAKESPEARE COMMITTEE** and the Late Mr. Thackeray. 8vo, half red morocco. London, [1864]

A pamphlet of 23 pp., composed of extracts from articles in various papers in connection with the refusal of the Society to elect Thackeray a vice-president. Inserted is the circular letter of the Provisional Committee in relation to the celebration of the 300th anniversary of Shakespeare's birth.

213. **"NATIONAL STANDARD" AND "CONSTITUTIONAL (THE)."** Thackeray's Writings. *With facsimiles of all the illustrations by the Author, and a special portrait from the Monumental Bust in Westminster Abbey.* To which is added an Elegiac Poem (1864), by Sebastian Evans. 8vo, red morocco, gilt top. London: W. T. Spencer, 1899

One of 20 bound copies of the 500 printed. In this work are collected for the first time in separate form Thackeray's contributions during the years 1833-37, to the two unsuccessfnl weekly journals in which he was interested not only as a contributor but also as editor and part owner. Shepherd traces thirteen articles from his pen in the issues of "The National Standard," from May 4th to August 24th. In "The Constitutional," in which Thackeray met financial ruin, he contributed forty-four pieces between September 27th and February 18th, 1836-37.

214. **NEWCOMES (THE).** *Illustrations on steel and wood by Richard Doyle.* The original 24 parts in 23, in the original yellow wrappers, uncut, with all the advertisements, slips, etc. (except the slips in Nos. 9 and 10). In green crushed levant morocco solander cases. London: Bradbury and Evans, 1853-55

ORIGINAL ISSUE.

MANUSCRIPT OF A PAGE OF "THE NEWCOMES"

215. **NEWCOMES (THE).** MANUSCRIPT of a page of The Newcomes, Part XVI, Chap. X, page 102. With the name "Young" on the manuscript, being the name of the type-setter.

Accompanying the manuscript is an A. L. s, from Miss Margaret Thackeray, dated 8 Sonthwell Str., Dec. 22, 1874. *"Sir, My aunt begs me to enclose to you this small portion of manuscript which she is sure you will value. It is a page of 'The Newcomes.'"*

216. **NEWCOMES (THE).** Ethel Newcome. Valse, dedicated to Mrs. Bignell. By Henri Laurent. *With colored lithographed portrait of Ethel Newcome on front cover.* 7 pp., 4to, in cloth case.

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217. **NEW MONTHLY MAGAZINE (THE).** Vol. LXXI. 8vo, old half calf. London, 1844

Contains: "The Partie Fine," by Lancelot Wagstaff; "Arabella, or, the Moral of the 'Partie Fine'," signed Titmarsh; "Greenwich-Whitebait," by Mr. Wagstaff. The first appearance of these pieces.

218. **NEW MONTHLY MAGAZINE (THE).** Vol. LXXIV. 8vo, old half calf. London, 1845

Contains: "The Chest of Cigars," by Lancelot Wagstaff; "Rob Robinson's First Love," by Lancelot Wagstaff. The first appearance of these pieces.

219. **NEW SKETCH BOOK (THE).** Being Essays now first collected from "The Foreign Quarterly Review." Edited, with an Introduction by Robert S. Garnett. With an appendix on the Authors criticised. 8vo, cloth, uncut.

London: Alston Rivers, 1906

Contains several pieces not hitherto attributed to Thackeray.

220. **NINETEEN ILLUSTRATIONS** by William M. Thackeray and others. Designed for the "Cornhill Magazine." 4to, original limp boards, in green cloth cover.

London: Smith, Elder & Co., n. d.

221. **NOTES FOR A SPEECH AT DINNER,** October 11, 1855, on the eve of Thackeray's departure for America. [Also] Letter to Wm. C. Macready. 4to, boards. Philadelphia, 1896

One of 40 copies. Presentation copy from Major W. H. Lambert. The original A. L. s. to Macready is in the present collection, under "Letters."

222. **NOTES OF A JOURNEY FROM CORNHILL TO GRAND CAIRO,** by way of Lisbon, Athens, Constantinople, and Jerusalem. By Mr. M. A. Titmarsh. *Engraved colored frontispiece and 15 illustrations in the text, and an illustration on the front cover, repeated in the text.* 8vo, green crushed levant morocco, original red covers and 16 pages of advertisements, bound in, by Riviere. London: Chapman and Hall, 1846

First Edition. The original drawing for the illustration on the cover is in the present collection. See No. 225.

223. **NOTES OF A JOURNEY FROM CORNHILL TO GRAND CAIRO.** *Illustrations.* 12mo, original red cloth.

London: Chapman and Hall, 1846

Second Edition.

224. **NOTES OF A JOURNEY FROM CORNHILL TO GRAND CAIRO.** Another copy. 12mo, cloth.

New York, 1848

First American Edition.

225. **NOTES OF A JOURNEY FROM CORNHILL TO GRAND CAIRO.** Pencil Sketch, with autograph signature, "W. M. Thackeray, 1845." 12mo, mounted to 4to, gilt frame.

The original drawing for the cover of "*Cornhill to Grand Cairo*" and also used in the text. Lady Ritchie describes it: "Michael Angelo Titmarsh arrayed as a Sultan wearing his moustache."

Thackeray allowed his moustache to grow while on this journey.

226. **NOVELS BY EMINENT HANDS, AND CHARACTER SKETCHES.** 8vo, green crushed levant morocco, gilt top, original yellow wrappers bound in, by Riviere.

London: Bradbury and Evans, 1856

FIRST EDITION. This is one of the "Miscellanies."

227. **ORPHAN OF PIMLICO (THE).** A Moral Tale of Belgravian Life. By Miss M. T. Wigglesworth . . . and other Sketches, Fragments, and Drawings by William Makepeace Thackeray. 4to, original boards, leather back, gilt top, uncut.

London: Smith, Elder & Co., 1876

ONE OF 25 COPIES WITH THE PLATES IN TWO STATES, COLORED AND PLAIN.

228. **OUR ANNUAL EXECUTION,** preceded by A Word on the Annuals. 8vo, silk cloth.

Philadelphia: H. W. Fisher and Company, 1902

FIRST SEPARATE EDITION. One of 500 copies.

229. **OUR STREET.** *Frontispiece and 15 colored plates by the author.* Square 8vo, original pink glazed boards, in green crushed levant morocco solander case.

London: Chapman and Hall, 1848

FIRST EDITION. This was the second of the "Christmas Books." There were two issues, both published in 1848, the first only having the colored plates. No list of plates was issued with the book, and the illustration on the cover was not repeated.

FITZGERALD'S AUTOGRAPHED COPY

230. **PARIS SKETCH BOOK (THE).** *Illustrations.* 2 vols., original boards, cloth back, paper label. In green levant morocco solander case. London: John Macrone, 1840

THIS COPY WAS PROBABLY ONE OF A FEW COPIES FIRST ISSUED AND BOUND FOR THE AUTHOR, as it is a half inch taller than the following copy of the First Edition, and the label reads: "Paris Sketch-Book of Anecdote, &c. By Titmarsh."

With the autograph signature of Edward Fitzgerald in the first volume, and was probably presented to him by Thackeray.

Inserted is an A. L. s., 3 pp., 4to, from Edward Fitzgerald:

"My dear old Thackeray . . . What a wretched affair is the 'Battle of Life'! Scarce even the few good touches that generally redeem Dickens. I see your 'Perkins' greatly extolled in 'Spectator' and 'Athenæum.' Dickens's last 'Dombey' has a very fine account of the over-cramming education system."

There is also inserted an A. L. s. by Anne Thackeray, addressed to "My dear Mrs. Fitzgerald," acknowledging a letter of sympathy.

231. **PARIS SKETCH BOOK (THE).** *With numerous designs by the author, on copper and wood.* 2 vols., green crushed levant morocco, gilt tops, uncut, original brown cloth covers bound in, by Riviere. London: John Macrone, 1840

FIRST EDITION. The lettering on the back reads: "Titmarsh's Paris Sketch Book."

232. **PARIS SKETCH BOOK (THE).** 2 vols., 12mo, half green morocco, gilt tops. New York: D. Appleton & Co., 1853

FIRST AMERICAN EDITION.

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233. **PARIS SKETCH BOOK (THE).** 2 vols., 12mo, original brown cloth. New York: D. Appleton & Co., 1853

This edition differs from the above ("Popular Library Series") by being a little taller and bound in brown instead of red cloth; not lettered on the side, and with twelve pages of advertisements. Presentation copy from Evert Jansen Wendell.

234. **PARNASSUS IN PHILADELPHIA.** A Satire by "Peter Pindar, Jr." (Nathaniel Chapman Freeman). 8vo, original green cloth. Philadelphia, 1854

FIRST EDITION. Contains a bitter attack on Thackeray in a verse referring to one of Thackeray's passages in "The Newcomes" alluding to Washington, which was so far misunderstood that it was referred to by the New York Correspondent of the "Times." Thackeray, in reply to this criticism, wrote "Mr. Washington," published in the "Times," November 23, 1863.

235. **PASSAGES FROM THE DIARY OF THE LATE DOLLY DUSTER.** With elucidations, notes, etc., by various editors. Parts 1 and 2. Tall 8vo, half red morocco.

London, 1838

The original pages taken from "Fraser's Magazine," bound with original title-page of the magazine, Vol. XVIII, July to December, 1838.

236. **PEDIGREE OF THACKERAY.** From the "Herald and Genealogist," Vol. II. 8vo, half green morocco, by Riviere.

Westminster: Nichols & Sons, 1864

One of 50 copies, with corrections.

237. **PENMARK ABBEY.** A Nautical Melodrama in Three Acts. Small 8vo, half morocco, gilt top, original covers bound in.

New York: De Witt, 1884

FIRST EDITION IN ENGLISH. Translated from the original French by Henry Llewellyn Williams. The original drama was entitled "L'Abbaye de Penmarque. Par MM. Pre. Tournemine et Thackeray, Paris, 1840." The translator added the "William Makepeace" to the name "Thackeray," but it was not written by W. M., but by his cousin, Thomas James Thackeray.

238. **PEOPLE'S ALMANAC FOR 1842.** *Illustrated.* 8vo, half morocco, original covers bound in as issued.

Boston: S. N. Dickinson, 1842

Contains "Stubbs's Calendar, or The Fatal Boots." The First American publication of the Story.

239. [**PERRY (KATE).**] Reminiscences of a London Drawing Room. Chesham Place, 1849. 8vo, original blue wrappers. In cloth case. [Privately printed, c. 1860]

A few copies were made for presentation. Miss Perry was a very firm friend of Thackeray's and this little book contains references to him on almost every page, including her accounts of the selection of the name for "Vanity Fair."

240. **PICCADILLY ANNUAL OF ENTERTAINING LITERATURE (THE).** The original number as issued. 8vo, in green cloth wrapper, in green levant morocco solander case.

London: James Camden Hotten, [1870]

This copy is one of the EARLIEST ISSUES from the press, without "Price One Shilling" on the cover; the later issues have the price.

Contains "A Few Sketches by the Late William Makepeace Thackeray with Scribblings on the Fly-leaf of some of his Books."

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DAGUERREOTYPE OF THACKERAY TAKEN IN AMERICA
ONLY TWO OTHER COPIES KNOWN

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241. **PICTORIAL TIMES.** London, March 18, 1843, to June 28, 1845. 6 vols. in three, folio, half brown levant morocco.
London, 1843-45

Thackeray engaged to write articles on Art and Book Reviews at three guineas for a couple of columns weekly. He ceased to write after his letter May 27, 1843, when he left on his trip to the East.

242. **PICTORIAL TIMES.** Another copy, Nos. 1-23, from March 18 to August 19, 1843. Folio, publisher's cloth.
London, 1843

This volume contains all the articles written by Thackeray in this publication.

243. **POET'S VACATION (A).** A Poem by Thackeray, with a facsimile of the MS., by A. I. R. (Lady Ritchie). Original number, being No. 608 of the "Cornhill Magazine," for August, 1910. 8vo, in brown cloth wrapper. London, 1910

PORTRAITS, ETC.

LOTS 244-255

DAGUERREOTYPE TAKEN IN AMERICA

244. **DAGUERREOTYPE OF THACKERAY,** in original case, red velvet lining, stamped "H. Whitehurst Galleries, New York, Baltimore, Richmond, Petersburgh and Lynchburg." Gilt shadow case.

This daguerreotype comes from the collection of Eyre Crowe, Thackeray's secretary, who accompanied him on his lecture tour in America, and was the author of "With Thackeray in America."

ONLY TWO OTHER COPIES OF THIS DAGUERREOTYPE OF THACKERAY ARE KNOWN. It was reproduced in the Grolier Club Catalogue.

[SEE ILLUSTRATION]

245. **IVORY MINIATURE IN ORIGINAL GOLD FRAME** of Thackeray's Great-Grandfather, Col. Richmond Webb, 1715-60. The father of the wife of the first William Makepeace Thackeray. He was buried in Westminster Abbey.

246. **IVORY MINIATURE IN ORIGINAL GOLD FRAME** of Thackeray's Great-Grandfather, Rev. Thomas Thackeray, D.D., Archdeacon of Surrey, and Headmaster of Harrow. 1693-1760.

MARBLE BUST OF THACKERAY

247. **MARBLE BUST** of Thackeray. The bust was originally made by Baron Marochetti in 1865 and placed in Westminster Abbey. The bust as it is now was sculptured by H. Wehner in 1900, under the direction of E. Onslow Ford. This copy was made by Wehner after the changes had been made in the original. It is about 29 inches in height with the base. Mounted on a pedestal of gray mottled marble.

Lady Ritchie had never been satisfied with the bust in the Abbey. Upon Major Lambert's request to make a copy of it, a correspondence took place which resulted in Major Lambert being allowed to have a copy of

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the bust if he would bear the expense of making the desired changes in the original.

THIS IS THE COPY MADE FOR MAJOR LAMBERT, AND THE CORRESPONDENCE BETWEEN HIM AND LADY RITCHIE ACCOMPANIES THE BUST.

Lady Ritchie wrote Major Lambert, November 4, 1900: "I went to the Abbey to-day to the early 10 o'clock service and thought with true gratitude as I took my seat by the FAMILIAR father once more and not that strange travesty, which I had not liked to look at for I thonght it would go down as a true representation of him, and I could not bear to think of it. I never thought to feel so happy standing by his monument as I did to-day."

[SEE FRONTISPIECE]

THE LEIGHTON PORTRAIT

248. **OIL PAINTING.** Portrait of Thackeray, painted from life by Lord Leighton, probably about 1860. Size 19½ x 14½ inches. In gilt frame.

This portrait was reproduced in the Grolier Club Catalogue as the frontispiece.

ORIGINAL PORTRAIT OF THACKERAY, BY HIMSELF

249. **ORIGINAL PORTRAIT OF THACKERAY, BY HIMSELF,** in top hat and frock coat. Signed in lower left-hand corner "W. M. Thackeray," and in the lower right-hand corner appears the name R. Dighton, written in by Thackeray, signifying "in the manner of R. Dighton," as Dighton died when Thackeray was a child. Framed and matted.

On the back appear TWO PENCIL SKETCHES, evidently made as preliminary drawings for the finished sketch.

250. **PHOTOGRAPHS OF THACKERAY.** Six photographs. One full-length, standing, by Caldesi, Blandford & Co.; One full-length, seated at table, by Cundall, Downes & Co., May, 1863; One full-length, standing, by London Stereoscopic Co.; One, three-quarters, sitting in his library, and Two, head and shoulders.

251. **THACKERAY (WLLIAM M.).** Engraved portrait, by H. W. Smith. Profile bust to right. PROOF ON INDIA PAPER.

252. **THACKERAY (WILLIAM M.).** Portrait, seated, bust to left. Artist's pen drawing touched with pencil for the engraver.

253. **THACKERAY (WILLIAM M.).** Etched Portrait, by E. A. Fowle. Bust to right, reading. After the drawing by Samuel Lawrence. PROOF ON JAPAN PAPER, COLORED.

254. **THACKERAY (WILLIAM M.).** Etched Portrait, by Edmund H. Garrett. Three-quarters length to right. PROOFS BEFORE LETTERS ON INDIA PAPER.

PORTRAIT OF THACKERAY BY HIMSELF

255. **WATER-COLOR MINIATURE** of Thackeray, with his Autograph Signature, "Yours ever W. M. T. 1857." In leather case.

This water-color, executed in delicate tints, is unquestionably by the hand of the artist-author.

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256. **PRINCESS ALEXANDRA GIFT BOOK (THE).** Edited by John Sherer. *With 20 steel engravings.* 8vo, original cloth. London: Hamilton, Adams & Co., 1868

Contains "The Anglers," seven stanzas of eight lines each.

257. **PROFESSOR (THE).** A Tale. By Goliah Gahagan. 8vo, half red morocco, with special printed title-page. London, 1838

The original pages from "Bentley's Magazine," Vol. II, 1838.

258. **PUNCH'S POCKET BOOK FOR 1847.** *Illustration by John Leech.* 12mo, original flexible sheepskin, with flap, in green levant morocco solander case. London: Punch Office, 1847

Contains "An Eastern Adventure of the Fat Contributor."

259. **PUNCH'S PRIZE NOVELISTS.** "The Fat Contributor" and "Travels in London." 12mo, green levant morocco, original covers bound in. New York: D. Appleton & Co., 1853

First Edition in book form of all the pieces.

260. **PUPPET-SHOWMAN'S ALBUM (THE).** *Illustrated by Gavarni.* 12mo, half morocco, original covers bound in. London, n. d.

Contains "Mrs. Tippiken's Yellow Velvet Cape. By W. M. Thwackaway."

Evidently parodies on the writings of various authors. Though undated it was probably issued in 1848.

261. **QUARTERLY REVIEW (THE).** No. CXCI. 8vo, yellow half calf, original covers and advertisements bound in. London, 1854

Contains a criticism by Thackeray of "Pictures of Life and Character," by John Leech.

262. **QUIZ.** A Comic Monthly Magazine. Edited by C. J. Collins. July-December, 1858 [all published.] 12mo, boards, morocco backs, original wrappers bound in. In half green levant morocco slip case. London, 1858

Contains two lectures on "The Four Georges. By Whackaway."

263. **READING A POEM.** *One plate,* Proof on China Paper, *as frontispiece.* 16mo, original parchment wrappers, in levant morocco solander case. London, 1891

One of 321 copies, each numbered for private circulation. With Charles P. Johnson's autograph signature.

264. **READING A POEM.** 16mo, original paper wrappers, uncut and unopened, in green cloth cover. New York: The De Vinne Press, 1897

One of 100 copies privately printed for a member of the Grolier Club. With an autograph inscription by E. G. Kennedy.

265. **[REBECCA AND ROWENA.]** Proposals for a Continuation of Ivanhoe, in a letter to Monsieur Alexandre Dumas, by Monsieur Michael Angelo Titmarsh. 8vo, half red morocco. London, 1846

The original pages from "Fraser's Magazine," with part of the title-page, No. CC, Vol. XXXIV, August, 1846. This is the foundation of "Rebecca and Rowena."

266. **REBECCA AND ROWENA.** A Romance upon Romance. By Mr. M. A. Titmarsh. *With 8 colored plates by Richard Doyle and two woodcuts.* Square 8vo, original pink glazed boards, in green crushed levant morocco solander case.

London: Chapman and Hall, 1850

FIRST EDITION. This was written as a continuation of Scott's "Ivanhoe." The illustration on the cover is not repeated in the work itself. The illustration on the title-page is uncolored, whereas the plates are colored.

267. [**REBECCA AND ROWENA.**] WAIT TILL YOU COME TO FORTY YEAR. Words by William M. Thackeray, Music by Theo. Marzials. 4to, in cloth case. London: Boosey & Co., n. d.

Words from "Rebecca and Rowena."

268. [**REBECCA AND ROWENA.**] HO! PRETTY PAGE. Words from Thackeray's Rebecca and Rowena, now adapted to a Popular Carol of his college days. Folio, in the original sheets, in green cloth wrapper. London: J. B. Cramer & Co., n. d.

The words are the first, second and last verses. In 1876 Edward Fitzgerald wrote to Lady Ritchie asking her permission to have the song adapted to the carol that he and Thackeray used to sing at college, "Troll, Troll, the Bonny Brown Bowl." With the music are the words of the song that Fitzgerald referred to, though the music is probably a later composition.

269. **REED (WILLIAM B.).** Among my Books. 12mo, cloth. New York: E. J. Hale & Son, 1871

Contains the Essay "Novels—Defoe to Thackeray," by W. K. Thackeray, and "Thackeray."

270. **RICE INSTITUTE PAMPHLET.** Vol. III, No. 1. January, 1916. 8vo, original paper covers, cloth wrapper.

London, 1916

Contains: "Thackeray the Satirist," a Lecture by Stockton Ashton.

271. **RIDEING (WILLIAM H.).** Stray Moments with Thackeray—his Humor, Satire and Characters. 12mo, paper.

New York, 1880

272. **RIDEING (WILLIAM H.).** Thackeray's London. A Description of His Haunts and the Scenes of His Novels. *Engraved portrait, from the etching by G. B. Smith, on plate and on India paper.* 8vo, cloth, gilt top, uncut. London, 1885

LARGE PAPER. One of 50 copies. The illustrations of the Boston Edition are omitted in this London issue, but a bust of Thackeray by Alais is prefixed.

273. **RIDEING (WILLIAM H.).** Thackeray's London. A Description of his Haunts and the Scenes of his Novels. *Illustrations and engraved portrait.* Square 12mo, cloth (portrait and cover waterstained). Boston, 1885

274. **RITCHIE (ANNE THACKERAY).** Chapters from Some Memoirs. 12mo, cloth, uncut. London, 1894

FIRST EDITION.

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275. **RITCHIE (ANNE THACKERAY).** Cornhill Magazine. Jubilee Number, Jan., 1910. *Portraits and facsimiles.* 8vo, half red morocco, gilt top, original covers bound in. London, 1910

Contains "The First Editor and The Founder," by Lady Ritchie, with an unpublished portrait of Thackeray by Samuel Laurence, and two facsimile letters.

276. **RIVAL RHYMES** in Honour of Burns with curious illustrative matter. Collected and Edited by Ben Trovato. 12mo, cloth, uncut. London: Routledge, 1859

Contains "Letter to the Directors of the Crystal Palace, refusing to become one of the Committee of Adjudication," signed "W. M. T."; in the Contents the author is given as "W. M. T***k***y."

This is included because of the signature, although the authorship is attributed generally to Samuel Lover.

277. **ROMILLY (A. J.).** Thackeray Studies. 12mo, cloth. London, 1912

Presentation copy from the late Evert Jansen Wendell.

278. **ROSE AND THE RING (THE)**; or, The History of Prince Giglio and Prince Bulbo. A Fire-Side Pantomime for Great and Small Children. *With 8 plates by the author, and 48 woodcuts in the text, also by Thackeray.* Small 4to, original pink boards (back worn), in green crushed levant morocco slip case. London: Smith, Elder & Co., 1855

First Edition. This is the last of Thackeray's "Christmas Books." It was issued only with the plates uncolored, and there is no list of plates.

279. **ROSE AND THE RING (THE).** *With 8 plates and numerous wood engravings.* Small 4to, original red cloth. New York: Harper & Brothers, 1855

First American Edition.

280. **ROSE AND THE RING (THE).** 12mo, original paper covers, in cloth wrapper. Cambridge, Mass., 1880

Adapted for the private stage, by the author of "The Queen of Hearts."

281. **ROSE AND THE RING (THE).** Prince of Wales's Theatre: Consensus of Press Criticisms. *Illustrated by the original wood blocks drawn by Thackeray.* Square 16mo, half morocco, original covers bound in. London, n. d.

Published for the pantomime based on "The Rose and the Ring" and produced by Augustus Harris and Horace Sedger. VERY RARE.

282. **ROUNDABOUT PAPERS.** Reprinted from the "Cornhill Magazine." *With illustrations.* 12mo, green levant morocco, original covers and advertisements bound in, by Riviere. London: Smith, Elder and Co., 1863

First Edition. Two of the full-page illustrations are not mentioned in the list of illustrations. Lady Ritchie writes: "The 'Roundabout Papers' might serve as a diary of the last years of my father's life."

283. **ROUNDABOUT PAPERS.** *With 24 illustrations.* 8vo, cloth. New York: Harper & Brothers, 1863

First American Edition, with the same date and text as the London edition.

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WITH A PORTION OF THE ORIGINAL MANUSCRIPT

284. **ROUNDABOUT PAPERS.** Thackeray (William M.). A. L. s., 1 p., 8vo, 36 Onslow Sq., S.W., December 2. Addressed *"My dear Mr. Watts."*

"Vous qui savez tout. Can you tell me where to find a Spanish history or 2 of the Peninsular War?"

On the reverse is PART OF THE ORIGINAL MANUSCRIPT, in Thackeray's autograph, of the first "Roundabout Papers," pp. 4-6 of the First Edition, Smith, Elder & Co., 1863. From Mrs. Brookfield's Collection.

285. **ROUNDABOUT PAPER AFTER THACKERAY (A).** Signed "Y" at the end and dated "Manchester, 24th December, 1880." 8vo, half cloth.

A privately printed pamphlet describing a tour in Holland.

286. **ROYAL LITERARY FUND ADDRESS.** Members of the Corporation. Annual Reports, 1857. 8vo, half brown crushed levant morocco, gilt top, by Macdonald.

London: Printed by John James Metcalfe, [1857]

THE ONLY COPY EVER SEEN BY MR. VAN DUZER. Thackeray's Address occurs on pp. 27 and 28, and his name is given among the members of the Corporation, with the amount of his donations.

287. **SCRAP BOOK.** A Collection of several hundred newspaper and magazine extracts, portraits, etc. 4to, half green levant morocco.

Among the interesting material are G. K. Chesterton's monograph on Thackeray, 1903; woodcut portrait of Thackeray lecturing at Edinburgh in 1857; a water-color portrait about 1850; proof portrait etched by Edmund H. Garrett; colored reproductions after Howard Pyle; Cope's Tobacco Plant, No. 1, Bristol, 1887, with folio portrait, a great variety of clippings and excerpts, reproductions of Thackeray's drawings, etc., now very difficult to procure.

FINE COPY OF THE EXTREMELY RARE FIRST EDITION

288. **SECOND FUNERAL OF NAPOLEON (THE),** and The Chronicle of the Drum. *4 full-page woodcuts.* Square 16mo, original brownish gray covers, in green crushed levant morocco slip case. London: Hugh Cunningham, 1841

FINE COPY OF THE EXCESSIVELY RARE FIRST EDITION. The plates are not referred to in the work, probably being added later, as they are not by Thackeray. THE ILLUSTRATION ON THE COVER ONLY IS HIS, hence the importance of having the cover in its correct state. This illustration was not reprinted.

The genuine issue may be identified as follows: In the plate opposite the title, there is an inscription (none in the reprint), and on page 120, the thirteenth line has five stars (four in the reprint).

The genuine cover may be distinguished by noticing that the shading on the cheek of Napoleon has six distinct short lines (three in the reprint) and the cover of the reprint is a blue-gray.

289. **SECOND FUNERAL OF NAPOLEON (THE).** Reprint. Square 16mo, blue-gray wrappers, in cloth covers.

London: Hugh Cunningham, 1841

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290. **SHABBY GENTEEL STORY (A).** Fraser's Magazine, June, July, August and October, 1840. 8vo, half red morocco, with special printed title-page. London, 1840

The Original pages from the Magazine, where it made its first appearance.

291. **SHABBY GENTEEL STORY (A).** 12mo, half green morocco, original covers bound in.

New York: D. Appleton & Co., 1852

THE GENUINE FIRST EDITION.

292. **SHABBY GENTEEL STORY (A).** 12mo, half green morocco, original covers bound in.

New York: D. Appleton & Co., 1853

In the First Edition, 1852, the publishers omitted the first three numbers of "A Little Dinner at Timmins's." Thackeray called their attention to the omission, and this, a new edition, was published, supplying the missing three numbers.

293. **SHABBY GENTEEL STORY (A).** 8vo, green crushed levant morocco, gilt top, uncut, original yellow wrappers bound in, by Riviere. London: Bradbury & Evans, 1857

FIRST ENGLISH EDITION. This is one of the "Miscellanies." It was first separately printed in book form, with other tales, by D. Appleton & Co., N. Y., 1852.

294. **SIMPLE MELODIES.** *With illustrations.* Small 4to, original half roan.

Choisy le Roi: Printed for Edward Torre, 1832

Facsimile reprint. There are six drawings by Thackeray, with several lines in his handwriting underneath. These were done by Thackeray for a little boy named Edward Torre, whose portrait, with his drum, is one of the pictures.

295. **SIMPLE MELODIES.** From the "Picture Magazine," July, 1894. Folio, half red morocco.

Bound in is an article on "Thackerayan Nursery Rhymes," from the "St. James's Gazette," November 20, 1889; and also the Catalogue of the Sale at Sotheby's, Feb. 13, 1895, when was sold a set of unpublished drawings by Thackeray, made while he was studying art in Paris in 1836.

296. **SKETCHES BY SPEC.** No. 1. *Plate, "Britannia Protecting the Drama," with Thackeray's mark, a pair of spectacles.* 4to, original paper cover, in green cloth wrapper.

London: H. Cunningham, 1885

Facsimile from the only known copy. Privately printed. It is said that but two copies of this are known.

297. **SKETCHES AND TRAVELS IN LONDON.** 8vo, green levant morocco, gilt top, uncut, original wrappers bound in, by Riviere. London: Bradbury & Evans, 1856

This is one of the "Miscellanies." The initial paper was omitted from this by Thackeray, and the editor of the Library Edition of the "Works" in 1869 omitted the illustration to "The Curate's Walk" and replaced it with that designed for the introductory paper. This blunder was not corrected until the Macmillan edition of 1904, when, for the first time, the "Sketches and Travels in London" were represented complete.

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298. **SMITH (ALBERT).** The Month. *With illustrations by John Leech* (edges foxed). The original numbers, July to December 1851, in one vol., square 12mo, pictorial boards, rebacked. In half green levant morocco slip case. Published at the Office, 1851

FIRST EDITION. Contains "Mr. Thackeray's Lectures," with caricature of Thackeray by Leech.

299. **SMITH (F. HOPKINSON).** In Thackeray's London. Illustrated by the author. Royal 8vo, cloth. New York, 1913

FIRST EDITION.

"THE SNOB," COMPLETE IN THE ORIGINAL BOARDS

300. **SNOB (THE).** A Literary and Scientific Journal. "Not Conducted by Members of the University." 8vo, COMPLETE IN THE ORIGINAL BOARDS, in green levant morocco solander case.
Cambridge: Published by W. H. Smith, 1829

A SUPERB COPY OF ONE OF THE RAREST THACKERAY ITEMS. It was published in 11 numbers, beginning Thursday, April 9, 1829, and ending Thursday, June 18, 1829. The papers were then collected and issued with 5 preliminary leaves containing a Title, Dedication, Preface and Index. At the head of many numbers are the words "Third Edition," "Fourth Edition," "Fifth Edition," which was probably done to presume a large sale. A comparison with other copies shows that no complete sets were made up alike. Two points of uniformity do, however, appear: No. 4 is usually of the Fourth Edition, and No. 8, of the First Edition.

The numbers are printed on various colored papers, and in this respect, also, no uniform method was followed, copies of the same number and same edition being on different colored paper.

There is a peculiarity in the imprint which has generally been overlooked. Some of the imprints read "Printed for the *Editors*," but Nos. 6, 7, and 9 read "Printed for the *Editor*." We know from Thackeray's letters that two pieces at least in No. 6 were by him, and No. 9 is practically all made up of the "Ramsbottom Papers." It is possible, therefore, that those numbers reading "Printed for the Editor" are entirely by Thackeray.

THE ONLY COPY KNOWN TO US

301. **SNOB'S TRIP TO PARIS (THE).** 36 pp., 16mo, sewn, uncut, wrappers wanting. In full green levant morocco case.
Cambridge: W. H. Smith, n. d.

THE EXTREMELY RARE FIRST EDITION of this clever little piece, which has been generally attributed to Thackeray, on account of its being written about a "Snob" and printed by the same printer as Thackeray's "Snob."

THIS IS THE FIRST COPY, AND THE ONLY ONE, seen by Mr. Van Duzer, of the First Edition, all the other copies occurring being marked "Second Edition."

This latter edition (also in the present collection, see following item), contains many typographical changes and differences from the First Edition. There is no "Moral" as the final stanza in the First Edition, and this being an extra verse, all the preceding stanzas were moved up, so that on the first page there appear three, instead of two as in the First Edition.

It was published, probably, 1829-30.

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302. **SNOB'S TRIP TO PARIS (THE).** 36 pp., sewn, uncut, in green levant morocco solander case.
Cambridge: W. H. Smith, n. d.

Second Edition.

303. **SOME FAMILY LETTERS OF W. M. THACKERAY.** Together with recollections by his kinswoman Blanche Warre Cornish. *Portrait of Thackeray, after Richard Doyle.* 8vo, boards, uncut. Boston: Riverside Press, 1911

One of 550 copies.

304. **SOME PASSAGES IN THE LIFE OF MAJOR GAHAGAN**; also The Story of Mary Ancel and the Bedford-Row Conspiracy. Pages from the "New Monthly Magazine," 1838-39, with special title. 8vo, half red morocco. London, 1838-39

305. **SPECIMENS OF A NEW PROCESS OF ENGRAVING** for Surface Printing. *With 2 drawings by Thackeray.* 8vo, half red morocco. London, 1861

306. **SPIELMANN (H. M.).** The Hitherto Unidentified Contributions of W. M. Thackeray to "Punch." With a complete and authoritative bibliography from 1843 to 1848. *Numerous illustrations and explanatory notes.* 8vo, cloth. London, 1899

With completion to 1854.

307. **SQUIB (THE).** A granulation of Wit, Satire, and Amusement. *Numerous illustrations by Henning and others.* Folio, cloth (worn). London, 1842

Nos. 1-30 of a weekly satirical and humorous magazine. On pp. 78-79 is a lengthy article, "An Act of a Viset to the High and Lowlands of Callerdonier by Mrs. Mary Ramsbottom, late Korrispondent to the Jno. Bul Newse Paper," POSSIBLY WRITTEN BY THACKERAY.

In the "Snob" he used the name "Dorothea Julia Ramsbottom," and "Mr. Ramsbottom" to some of his contributions, and the orthography of this article is the crude spelling such as was used in the "Yellowplush Papers" and private letters.

308. **STEPHEN (LESLIE).** The Writings of Thackeray. *Engraved portrait of Thackeray, on India paper, inserted.* Royal 8vo, limp red calf, gilt edges. [Excerpt.]

Autograph presentation copy from the author.

309. **STODDARD (RICHARD HENRY).** Anecdote Biographies of Thackeray and Dickens; [also] The same, later issue. 2 vols., 12mo, cloth. New York, 1874-77

In the later issue appears a facsimile letter from Thackeray. This facsimile did not appear in the earlier issue.

310. **STRAY PAPERS.** Edited, with an Introduction and Notes, by Lewis Melville. *Illustrated.* 8vo, original cloth.
Philadelphia, [1901]

311. **STUBBS'S CALENDAR**; or, The Fatal Boots. *Illustrated by George Cruikshank.* 2 copies, each *with six plates.* 12mo, original yellow boards (one a little worn).
New York: Stringer & Townsend, 1850

In this American edition the publishers seem to have had an insufficient number of sets of plates printed properly to illustrate their edition, or

to reduce expense they used only six in each copy, making it necessary for the collector to get two copies if he wished to obtain all the illustrations. One volume contains plates 1, 3, 5, 7, 9 and 12; the other, plates 2, 4, 6, 8, 10 and 11.

312. **STUDENT'S QUARTER (THE)**; or, Paris Five-and-thirty Years Since. *With original colored illustrations.* 12mo, original blue cloth, with Hotten's name on back.

London: John Camden Hotten, [1864]

FIRST ISSUE OF THE FIRST EDITION. The matter for this publication was obtained by Hotten directly or indirectly from the "Corsair," published in America in 1839.

313. **STUDENT'S QUARTER (THE).** 12mo, green crushed levant morocco, covers and advertisements bound in, by Riviere.

London: John Camden Hotten, n. d.

FIRST EDITION, Second Issue. With Chatto & Windus's name on cover and 48 numbered pages of their advertisements in back. Dated May, 1874.

314. **SULTAN STORK.** Being the One Thousand and Second Night. Translated from the Persian. By Major G. O'G. Gahagan. *With 2 illustrations by George Cruikshank.* 8vo, half red morocco.

London, 1842

Original pages from Ainsworth's Magazine, Feb., May, and June, 1842, with special printed title-page.

315. **SULTAN STORK, AND OTHER PAPERS.** Now first collected, to which is added The Bibliography of Thackeray. Revised and considerably enlarged. 12mo, original green cloth, uncut.

London: George Redway, 1887

THE SOURCE AND INSPIRATION OF "FLORE ET ZÉPHYR"

316. **TAGLIONI (MARIE).** Swedish Opera Dancer. Born April 23, 1809; retired June 29, 1844. Six Sketches of Mademoiselle Taglioni in the Characters in which she has appeared during the Present Season. *Drawn from the Life by A. E. Chalon.*

London, 1831

From a careful comparison of the Sketches with "Flore et Zéphyr," and from the fact that they were published in 1831 and that the first sketch is of "Flore," IT WOULD SEEM HIGHLY PROBABLE THAT THACKERAY'S DRAWINGS, PUBLISHED IN 1836, WHEN TAGLIONI WAS STILL ON THE STAGE, WERE INSPIRED BY THESE SKETCHES.

Inserted is an A. L. s. in French, with address envelope. Signed "*Mme. Gilbert de Voisins née Taglioni, 7 July, 1844.*" Mlle. Taglioni married Count Gilbert de Voisins in 1834.

317. **THACKERAY IN THE AUTOGRAPHIC MIRROR.** Drawings, Facsimiles, etc., which appeared in "The Autographic Mirror," mounted, and bound in one vol., 4to, boards. In cloth case.

318. **THACKERAY (WILLIAM M.).** A Letter to Captain Atkinson on his recently published book "Curry and Rice." Paris,

December 27, 1858. Facsimile, with short descriptive text. From "Leisure Hour," September, 1883. Royal 8vo, half morocco.
London, 1883

In the letter Thackeray makes the statement that the sale of "Henry Esmond" was absolutely stopped by a "Times" article.

319. **THACKERAY (WILLIAM M.).** Unpublished Letters. Small 4to, wrappers, uncut. [London, 1916]

One of 25 copies privately printed and signed by Clement Shorter.
Contains foreword by Clement Shorter, dated April 29, 1916, also letters to Edward Fitzgerald and others, and numerous drawings by Thackeray.

320. **THACKERAY (WILLIAM M.).** Facsimile of his Manuscript: "Professor T. M. Wigglesworth's Remarks on Anastatic Printing." *With illustrations.* 1 p., 8vo.

321. **THACKERAY (WILLIAM M.) AND FITZGERALD (EDWARD).** A Literary Friendship. Unpublished Letters and Verses by W. M. Thackeray. With an Introduction by Lady Ritchie. Small 4to, wrappers, uncut. [London, 1916]

ONE OF THE RARE CLEMENT SHORTER PUBLICATIONS, ONLY 25 COPIES BEING ISSUED FOR PRIVATE DISTRIBUTION. With autograph of Clement Shorter.
Contains a Foreword by Shorter, dated April, 1916, also four letters by and to Edward Fitzgerald, and various verses and drawings.

322. **THACKERAYANA.** Notes and Anecdotes. *Illustrated by nearly six hundred sketches by William Makepeace Thackeray.* 8vo, levant morocco, gilt top, uncut, original cover bound in, by Riviere. London, 1875

FIRST EDITION. This compilation, attributed to Joseph Grego, was strongly disapproved of by Mr. Thackeray's representatives.
This is the first issue, which was suppressed on account of containing copyright matter. In the reissue the title reads "Illustrated by Hundreds of Sketches."

323. **THACKERAYANA.** Notes and Anecdotes. *Illustrated by Hundreds of Sketches.* 8vo, cloth, gilt top, uncut.
London: Chatto & Windus, 1875

Second Edition, containing 5 colored plates which do not appear in the First Edition. In the original edition the title-page reads: "Illustrated by nearly six hundred sketches."

AN INTERESTING AND IMPORTANT COLLECTION

324. **THACKERAYANA.** A Collection of Books, Excerpts, Periodicals, etc., consisting of articles by Thackeray, or publications about him or his works. 146 vols., various sizes and bindings.

A MOST INTERESTING COLLECTION, EXTENSIVE IN ITS SCOPE, AND IMPORTANT IN THE NATURE OF ITS CONTENTS, comprising:
Allingham (Wm.) A Diary. London, 1907
All the Year Round. Dec. 10, 1887
Atlantic Monthly (The). March, 1880
[Barnes (I. N.).] Mr. Thackeray. Phila., 1869
B. (H.). Thackeray's Place among English Writers. June, 1869
Bibelot (The). Vols. 7 and 8. Portland, 1901-2
Blackwood's Magazine. Jan., 1855
Blackwood's Magazine. Feb., 1876
Bombay Quarterly Review (The). Jan., 1855

Bristed (C. A.). "Vanity Fair." Oct., 1848
[Brown (John).] Thackeray. Feb., 1864
Brown (John). Thackeray—His Literary Career. Boston, 1877
[Bullock (John F.).] A Memorial of Thackeray's School Days. Jan., 1865
Calcutta Review. Dec., 1861
Chambers's Journal. April 30, 1864
Chambers's Journal. June 2, 1879
Chasles (P.). La Foire aux Vanités. Paris, 1849
Chesterton (G. K.) and Melville (Lewis). Thackeray. London, 1903
Chesterton (G. K.) and Melville (Lewis). The Bookman—Thackeray Number. Feb., 1903
Chesterton (G. K.). Masters of Literature—Thackeray. London, 1909
Cleghorn (S. N.). Contemporary Opinions of Thackeray. Aug., 1910
Cockran (Henrietta). A Child's Recollections of Thackeray. Oct., 1887
Cranch (C. P.). A Few Reminiscences of Thackeray. June 25, 1887
Crawley (Capt. Rawdon). Billiards. London, n. d.
Critic (The). Forged Thackeray Autographs. Jan. 17, 1885
Crowe (Eyre). Thackeray's Haunts and Homes. London, 1897
[Curtis (G. W.).] Thackeray in America. June, 1853
D. D. Some Few Thackerayana. Aug., 1889
Dickens (Charles). In Memoriam. Feb., 1864
Dublin Review (The). Sept., 1843
Dublin Review (The). March, 1853
Dublin Review (The). April, 1871
Dublin University Magazine. June, 1843 (2 copies)
Dublin University Magazine. Jan., 1847
Dublin University Magazine. Oct., 1848
Dublin University Magazine. Aug., 1851
Dublin University Magazine. Jan., 1853
Dublin University Magazine. Nov., 1859
Dublin University Magazine. Dec., 1864
Early and Late Papers. N. Y., 1876
Eastlake (C. L.). Thackeray—an Appreciation. N. Y., 1903
Eclectic Magazine (The). March, 1865
Eclectic Review (The). May, 1864
Edinburgh Review. Jan., 1854
Edinburgh Review. Oct., 1859
Edinburgh Review. Jan., 1873
Ellis (S. M.). Thackeray's Illustrations. Sept., 1916
Fairbanks (Mrs. C. M.). The Sense and Sentiment of Thackeray. N. Y., 1909
Fawcett (Mrs.). Life of the Rt. Hon. Sir William Molesworth. London. 1901
Fields (J. T.). Yesterdays with Authors. Boston, 1872
Frodsham (Rt. Rev. Bishop). The Humour of Thackeray. Dec., 1915
Foster (Joseph). William Makepeace Thackeray. Feb., 1888
Fraser (Sir William). Hic et Ubique. N. Y., 1893
Fraser's Magazine. April, 1864
Goldsmith (F. J.). Reminiscences of Thackeray. Apr. 11, 1891
Good Words. Feb., 1864
Guernsey (Alfred H.). William M. Thackeray. Oct. 6, 1888
Hannay (James). Studies on Thackeray. London, n. d. (2 copies)
Hannay (James). King Dobbs—Sketches in Ultra Marine. London, 1849
Hannay (James). A Brief Memoir of the late Mr. Thackeray. Edinb., 1864
Hannay (James). Thackeray on Swift. Oct., 1867
Harrison (Constance C.). A Visit to Mrs. Anne Thackeray Ritchie. April, 1895
Harrison (Frederic). Thackeray's Place in Literature. Nov., 1894
[Hayward (Abraham).] Thackeray. Jan., 1848
Henry (Maria L.). The Morality of Thackeray and George Eliot. Feb., 1883
Hogg's Instructor. Edinb., 1855

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Home and Foreign Review. April, 1864
Homunculus, pseud. John Bull and his Wonderful Lamp. London, 1849
Hood (Thomas). Thackeray and his Female Characters. Feb., 1864
Howells (W. D.). My Literary Passions. N. Y., 1895
Hunter (Sir W. W.). The Thackerays in India. London, 1897
Illustrated Review. Dec. 16, 1870
Illustrated Sundry Articles from various magazines.
Irish Quarterly Review. Vol. II, 1852
Jack (Adolphus A.). Thackeray—a Study. London, 1895
Jerrold (Blanchard). The Best of all Good Company. London, 1872
Johnston (R. M.). The Extremity of Satire. Feb., 1886
Kent (Charles). Footprints on the Road. London, 1864
Kingsley (Henry). On Thackeray. Feb., 1864
Kirk (John Foster). Thackeray as a Novelist. July, 1853
Kitton (F. G.). The Portraits of Thackeray. Aug., 1891
Knickerbocker Magazine. Aug., 1853
Lamp (The). The Humourist and the Man of Letters. London, 1884
Lang (Andrew) Essays in Little. London, 1891
Lawrence (W. J.). A Forgotten Thackeray Episode. July, 1918 (2 copies)
Leach (Anna). Glimpses of Thackeray. June, 1897
Leche (Kathleen). Another Aspect of Thackeray. June, 1902
Leigh Hunt's Journal. The Kickleburys on the Rhine (selected passage).
Leisure Hour (The). Vol. 13, 1864. Index.
Literary World (The). April 17, 1886
Littell's Living Age. Feb. 13, 1864
London Quarterly Review. July, 1864
Lucas (E. V.). Loiterer's Harvest. N. Y., 1913
Lunt (George). Recollections of Thackeray. Jan., 1877
Mabie (H. W.). William Makepeace Thackeray. Sept. 15, 1915
Magazine Articles on Thackeray. 22 pieces in one vol.
Magazine Articles on Thackeray. 10 pieces, unbound.
Mason (Edward T.). Personal Traits of British Authors. N. Y., 1885
Mnson (Thomas). Chips from Thackeray. Glasgow, n. d.
Melville (Lewis). Some Aspects of Thackeray. Boston, 1911
M. M. A Child's Glimpse of Thackeray. May, 1871
National Review (The). April, 1864
New Monthly Magazine. London, 1853
New Quarterly Review. London, 1853
New Quarterly Review. London, 1855
North British Review. Aug., 1850.
North British Review. Nov., 1855
Pendennis. Dickens and Thackeray. May, 1851
Prospective Review. Oct., 1853
Putnam's Magazine. Sept., 1855
Quarterly Review. Dec., 1848
Quarterly Review. Sept., 1849
Quarterly Review. Sept., 1854
Quarterly Review. Sept., 1855 (2 copies)
Rambler (The). Novels and Novelists. Sept., 1858
Reference List. Monthly Bulletin. Prov. Pub. Lib., 1898
R. (H.). A Friend of my Childhood. Nov., 1873
Rideing (W. H.). Thackeray's London. London, 1885
Ritchie (Anne Thackeray). Boyhood of Thackeray. Dec., 1889
Ritchie (Anne Thackeray). Thackeray and his Biographers. July 4, 1891
Ritchie (Anne Thackeray). Records of Tennyson, etc. N. Y., 1893
Ritchie (Anne Thackeray). Chapters from an Unwritten Memoir. London, 1890-94
Ritchie (Anne Thackeray). A Relic of Thackeray. Feb., 1894
Ritchie (Anne Thackeray). The First Number of the Cornhill. July, 1896
Ritchie (Anne Thackeray). Blackstick Papers. N. Y., 1908
Sala (G. A.). On s Certain Passage in Vanity Fair. London, 1869
Sharpe's London Magazine. Henry Esmond. London, n. d.

Shepherd (R. H.). Bibliography of Thackeray. London, [1880]. L. P. copy.
Stephenson (N. W.). The Spiritual Drama in the Life of Thackeray. N. Y., 1913
Stoddard (R. H.). William M. Thackeray. Sept., 1874
Strand Magazine. June, 1894. "Some Interesting Pictures."
[Taine (H. A.).] M. Thackeray, etc. London, 1866
Tait's Edinburgh Magazine. June, 1843
Tait's Edinburgh Magazine. Nov., 1855
Temple Bar. April, 1881
Temple Bar. May, 1889
Thackeray's Lectures. Swift. Oct., 1853
Town Talk. Sept. 26, 1859
Westminster and Foreign Quarterly Review. Thackeray's Works. April 1, 1853
Westminster Review. Oct., 1860
Westminster Review. July, 1864
Whibley (Charles). William Makepeace Thackeray. N. Y., 1903
Z. (A.). Recollections of Thackeray. Jan., 1871

325. **THEO**, pseud. Visit of a London Exquisite to his Maiden Aunts in the Country. *Illustrated by "Theo."* With dedication to Thackeray. Oblong 4to, original cloth, gilt edges.
London, 1859

Contains 20 etchings, with letterpress underneath.

326. **THREE SAILORS.** "There were Three Sailors of Bristol City." Manuscript of four pages. *Illustrated with five small photographs of pen-and-ink drawings.* Undated. 8vo, limp blue boards. In levant solander case.

Inserted is a facsimile of a drawing by Thackeray illustrating the poem, and an anecdote concerning it, from "The Editor's Box," p. 80. In addition there is a 2 pp. leaflet facsimile of a manuscript copy of the poem, accompanied by the music.

The Lambert copy is probably the only other copy known.

COMPLETE SET CONTAINING THACKERAY'S CONTRIBUTIONS

327. **TIMES (THE).** Twelve original numbers, as issued. Several numbers with the stamp of the "Sackville Street Club." Folio, in green cloth case.

Thackeray contribnted an article to each number.

328. **TIN TRUMPET (THE)**, or, Heads & Tales. For the Wise and Waggish, to which are added Poetical Selections by the late Paul Chatfield, M.D. Edited by Jefferson Saunders. *Frontispiece.* 2 vols., 12mo, plum-colored cloth, uncut.
London: Printed for Whittaker & Co., 1836

Augustin Daly said that this is a Thackeray piece, but by most authorities to-day it is considered to be by Horace Smith.

329. **TOWN TALK.** For June 12, 1858. The original 12 pages, 4to, half morocco. London, 1858

Contains a sketch of Thackeray, with caption, "Literary Talk."

This is the article by Yates which incensed Thackeray, and resulted in the former being expelled from the Garrick Club.

330. **TOWN TALK.** The Original Numbers, May 8, 1858 to November 14, 1859. 4to, half black calf, uncut. London, 1858-59

A COMPLETE SET OF ALL THE NUMBERS THAT WERE PUBLISHED, and containing the preceding item.

331. **TREMENDOUS ADVENTURES OF MAJOR GAHAGAN (THE).** Small 8vo, green crushed levant morocco, gilt top, uncut, original yellow wrappers bound in, by Riviere.

London: Bradbury & Evans, 1855

This is one of the "Miscellanies." See "Some Passages" etc. (No. 304) for the original appearance in the "New Monthly Magazine."

332. **TROLLOPE (ANTHONY).** Thackeray. Small 8vo, levant morocco, original covers bound in, by Riviere.

London, 1879

First Edition. "English Men of Letters."

333. **UNPUBLISHED VERSES.** *With 2 original drawings and facsimiles of the original Manuscripts,* now printed for the First Time. 8vo, original yellow wrappers, in cloth case.

London: W. T. Spencer, 1899

One of 25 numbered copies. Not for sale.

334. **VAN DUZER (HENRY SAYRE).** A Thackeray Library. First Editions and First Publications, Portraits, Water-Colors, Etchings, Drawings and Manuscripts. *With 23 fine reproductions, some in color.* Royal 8vo, full olive levant morocco, gilt top, uncut. New York: Privately Printed, 1919

One of 175 copies. This is unquestionably the most complete Thackeray Bibliography ever published.

FIRST EDITION OF "VANITY FAIR," IN THE ORIGINAL PARTS

335. **VANITY FAIR.** *With illustrations on steel and wood by the author.* The original 20 parts in 19, as issued, with all the advertisements and wrappers (the back cover of No. 4 agrees with that of No. 5, and possibly was supplied, but this is questionable—otherwise a perfect copy). In green crushed levant morocco solander case. London: Bradbury & Evans, 1847-48

A splendid copy of the First Edition, a full collation of which may be found in Mr. Van Duzer's Bibliography.
A number of the plates have the original tissues.

336. **VANITY FAIR.** *With illustrations on steel and wood by the author.* 8vo, original cloth, in slip case.

London: Bradbury & Evans, 1848

The earliest issue of the First Edition, with all the "points," made up from the Original Parts. Inserted are four advertisement leaves, issued before the publication of No. 1 of "Vanity Fair," announcing "On the First of January," and having the same woodcut as the cover. Printed on white, pink, and light brown paper.

337. **VANITY FAIR.** *With illustrations by the author.* 2 vols., 8vo, original wrappers, uncut.

New York: Harper & Brothers, 1848

First American Edition. A very fine clean copy of this extremely rare edition, especially so in the original wrappers, which have only slight repairs on the backs.

338. **VANITY FAIR.** 12mo, limp roan.

London: Dent, [1908]

"Everyman's Library."

FOUR MANUSCRIPTS OF BALLADS

339. **VANITY FAIR.** "THE ROSE UPON MY BALCONY," "MILITARY AIR," "KING FRITZ," AND "MATHILDE." The Manuscripts are written on three sides of four quarto pages, in Thackeray's sloping hand. The draft for "The Rose upon my Balcony" is written in pencil ON THE BACK OF A PEN-AND-INK SKETCH BY THACKERAY, and consists of the first two verses of the poem. The finished poem is not materially changed from Thackeray's draft. Tipped on sunken card mounts, the text inlaid to quarto size, and bound in full blue levant morocco, red moire silk doublures, by Riviere.

THE COMPLETE MANUSCRIPT of "The Rose upon my Balcony" is written, together with the other Ballads, in the following order:

Military Air and Chorus—Centenary Biographical Edition ("Ballads").

Song—"The Rose Upon my Balcony"—("Vanity Fair").

Ballad—"Old Vanrennan"—"King Fritz" ("Cornhill Magazine").

Ballad and Scene—"Mathilde"—Centenary Biographical Edition ("Ballads").

"The Rose Upon my Balcony" is entitled "Song," and the entire composition as it appears here is used by Thackeray in "Vanity Fair," with a few interesting changes, notably the word "Papa" changed to "Mamma" in the publication. A page from the First Edition of "Vanity Fair" (on which the Ballad appears) is inlaid opposite the original manuscript.

The Manuscript is authenticated as follows: "The original MSS. of The Rose Upon My Balcony which has been in my possession ever since my father's death in 1863. Anne Thackeray Ritchie."

ORIGINAL DRAWINGS FOR VANITY FAIR

340. **VANITY FAIR.** A Collection of Original Drawings, etc., made by Thackeray for "Vanity Fair," as outlined below. Tipped in sunk mounts, and bound in 4to, full blue levant morocco, red moire silk doublures and flys, by Riviere.

THESE DRAWINGS AND MANUSCRIPTS consist of:

Two Original Sketches for "Rebecca's Farewell." The illustrations from the First Edition are inlaid opposite.

Two Sentences from "Vanity Fair" written in pencil by Thackeray, and a tentative list of subjects for illustrations.

Pencil Sketches of Napoleon in two different poses.

Pencil Sketches of Landscapes, on both sides of a leaf, also two figures.

Pencil Sketches of various figures, one of which represents "Becky on Her Pillow," and on the back of this sheet is a sketch of "Lady Bareacres' Carriage."

These are authenticated by the following note: "These Drawings and MSS. notes were made by my father, and have been in my possession since his death. Anne Thackeray Ritchie."

341. **VANITY FAIR.** Barnard (Frederick). Original wash drawing, "Becky Sharp." Portrait. For "Vanity Fair." Signed with initials. Size 16½ x 25½ inches. In oak frame.

342. **VICTORIA REGIA.** A Volume of original contributions in poetry and prose, edited by Adelaide A. Proctor. Tall 8vo, original cloth, gilt edges, uncut. London, 1861

Contains "A Leaf out of a Sketch Book," by Thackeray.

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343. **VIRGINIANS (THE).** *With steel and wood illustrations by the author.* The Original 24 parts as issued, in the original yellow wrappers, uncut, in two crushed levant morocco solander cases (corner of one wrapper mended).

London: Bradbury & Evans, 1857-59

VERY FINE COPY OF THE FIRST EDITION AS ORIGINALLY PUBLISHED. This copy lacks pp. 1-8 of the advertisements in front of No. 1, the slip in No. 20, and pp. 1 and 2 of the advertisements in the back of No. 24.

The advertisements in the back were published on various colored papers, and consequently copies of numbers differ in respect to the color of the paper.

A complete collation of this copy may be found in Mr. Van Duzer's Bibliography.

344. **VIRGINIANS (THE).** MANUSCRIPT of 8 lines of "The Virginians, Part VI, Chap. XXIV, p. 191. *"your marriage. Your poor grandmother who was a saint upon earth,"* etc.

345. **WILLIS (NATHANIEL P.).** Dashes at Life with a Free Pencil. A Review by W. M. Thackeray in the "Edinburgh Review," No. 166, October, 1845. 8vo, half calf gilt, original wrappers bound in. Edinburgh, 1845

346. **WILSON (JAMES GRANT).** Thackeray in the United States, 1852-3, 1855-6. Including a Record of a Variety of Thackerayana. *With six score illustrations* and a Bibliography by Frederick S. Dickson. 2 vols., 8vo, cloth, gilt tops, uncut.

New York, 1904

347. **YATES (EDMUND).** His Recollections and Experiences. *Two portraits.* 2 vols., 8vo, half red morocco, gilt tops.

London, 1884

FIRST EDITION. Laid in is an A. N. s. of the author in which he says, *"I don't think the character of Pendennis was drawn by Thackeray from any one individual. It was, like most popular whiskeys, a clever 'blend'."* Laid in also is Yates's bookplate.

348. **YELLOWPLUSH CORRESPONDENCE (THE).** 8vo, original boards, cloth back, with paper label. In green levant morocco solander case.

Philadelphia: E. I. Carey & A. Hart, 1838

THE FIRST PUBLICATION IN BOOK FORM OF ANY OF THACKERAY'S WORKS, AND NOTABLY PUBLISHED IN AMERICA AND NOT IN ENGLAND.

The first English Edition of this work alone, was not published until 16 years later. The text of this volume begins with p. 13, and it is generally thought that a preface was intended for these pages, but the book was printed with pp. 1-12 lacking.

A MAGNIFICENT COPY IN PRISTINE CONDITION.

349. **YELLOWPLUSH PAPERS (THE).** 12mo, half green morocco, original covers bound in.

New York: D. Appleton & Co., 1852

THE FIRST AMERICAN EDITION, reprinted in full as it appeared in "Fraser's" and the "Comic Tales and Sketches," and preceding the edition of the "Miscellanies," by four years.

350. **YELLOWPLUSH PAPERS AND EARLY MISCELLANIES.** Edited, with an Introduction, by George Saintsbury. 12mo, cloth. Oxford University Press, n. d.

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[TRANSLATED]

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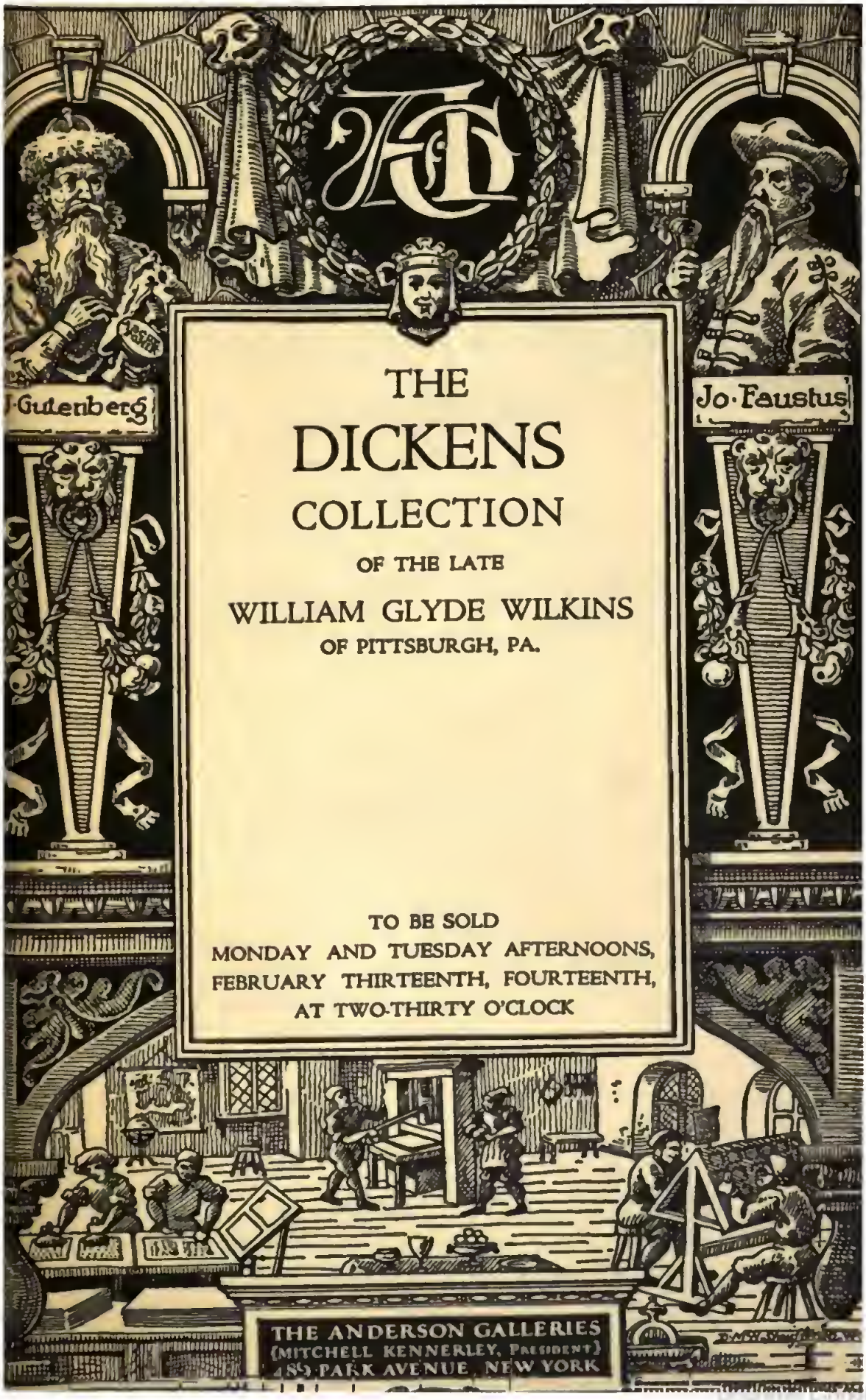

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MR. WILKINS was probably the most ardent collector of the Writings of Charles Dickens in this country. Not only did he gather the First Editions as published in the original parts and in book form in England, but he endeavored to secure the First Editions published in America, and how well he succeeded, a perusal of the following pages will show. Here will also be found the First Editions published in Germany, Holland, and France, India, and Van Diemen's Land, many of which are now very rare.

The collection is enhanced by the numerous extra illustrations amassed by Mr. Wilkins, germane practically to every one of Dickens' important works; and in this branch of his collecting he did not confine himself to the conceptions of the various artists who have contributed to the pictorial pleasure of Dickens, but the topographical side of the novels attracted him, and his gathered illustrations of the scenes and places mentioned by Dickens form no small portion of this delightful feature of the collection.

The dramatic side of Dickens is represented by the Play Bills of the various performances in which he acted, notably at Devonshire House in Bulwer's "Not so Bad as We Seem," and in Wilkie Collins' "The Frozen Deep," both of which were specially written for these presentations; the latter Play Bills, embracing two separate performances, are made more interesting and valuable by the addition of autograph letters, portraits, and other pertinent material.

Not the least important book in this library is "English Notes, intended for Very Extensive Circulation," printed in Boston in 1842, a satire on Dickens' "American Notes," which is now generally recognized and accepted as from the pen of Edgar Allan Poe, and of which only about a half dozen copies are known.

Mr. Wilkins himself was responsible for several interesting volumes on the subject of his favorite author. There are few places associated with Dickens or his works that he did not visit, and he had an intimate acquaintance with the members of the great novelist's family.

W. H. S., JR.

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THE DICKENS COLLECTION

OF THE LATE

WILLIAM GLYDE WILKINS

FIRST SESSION

LOTS 1-288

1. **ADMINISTRATIVE REFORM ASSOCIATION.** Speech of Charles Dickens, Esq., delivered at the Meeting of the . . . at the Theatre Royal, Drury Lane, Wednesday, June 27, 1855. 8vo, sewn. London: Effingham Wilson, 1855

THE VERY RARE FIRST EDITION, AND IN THE FIRST STATE, with the word "thundred" in the sixth line of the speech, on page one.

2. **ALGER (W. R.).** The Sword, the Pen, and the Pulpit, with a Tribute to the Christian Genius and Memory of Charles Dickens. Sermon, delivered June 19, 1870. 16mo, half red roan, original wrappers bound in. Boston, 1870

SCARCE. Also bound in: Whither Bound? A Sermon occasioned by the Canonization of Charles Dickens. By Justin D. Fulton. Boston [1870].

3. **ALLBUT (ROBERT).** London Rambles "en Zigzag"; The Booklover's London (Adcock); Dickens' London (Miltoun); Literary Landmarks of London (Hutton); Ways and Days out of London (De Milt). *Illustrations.* 5 vols., 16mo and 12mo, cloth and boards.

4. **AMERICAN EDITIONS OF DICKENS' WORKS.** A Collection of FIRST and Early American Editions of Dickens' Works. 16 vols., 12mo, boards, cloth backs, paper labels.
Philadelphia: Carey, Lea and Blanchard, 1837-41

A VERY RARE COLLECTION, comprising:
- The Posthumous Papers of the Pickwick Club. 5 vols., 1836-7. With advertisements.
- Tales and Sketches, 2 vols., 1837.
- Sketches by Boz: Continuation of "Watkins Tottle," etc. 1837.
- The Tuggses at Ramsgate, by "Boz." Together with other Tales "The Pantomine of Life," 1837.
- The Tuggses at Ramsgate, by "Boz." Together with other Tales by distinguished Writers, 1837.
- Oliver Twist, 2 vols., 1839.
- Memoirs of Joseph Grimaldi, 2 vols., 1838.
- The Pic-Nic Papers, 2 vols., 1841.

5. **AMERICAN EDITIONS OF DICKENS' WORKS.** A Collection of Early American Editions of Dickens' Works. *Illustrations.* 10 vols., 12mo, boards, cloth backs, paper labels.
New York: William H. Colyer, 1838-43

A VERY RARE COLLECTION OF EDITIONS WITH THE "COLYER" IMPRINT, comprising:
- The Posthumous Papers of the Pickwick Club, 2 vols., 1838.
- Memoirs of Joseph Grimaldi, 1838.

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Oliver Twist, 1839.
Nicholas Nickleby, 2 vols., 1839.
Barnaby Rudge, 2 vols., 1842.
Master Humphrey's Clock, 2 vols., 1843.

6. **AMERICAN NOTES** for General Circulation. 2 vols., 8vo, original brown cloth, uncut (Vol. 1 loose in covers, and binding a little worn). London: Chapman and Hall, 1842

First issue of the First Edition, with the faulty pagination in the table of contents of Vol. I. Laid in, are 12 illustrations by Frost and Eytinge.

7. **AMERICAN NOTES** for General Circulation. Brother Jonathan. Extra Number. Imp. 8vo, half red roan.
New York: Wilson & Co., 1842

First American Edition, with the leaf of the $50 Treasury Note at the end. Very scarce.

8. **AMERICAN NOTES** for General Circulation. Imp. 8vo, half red roan. New York: J. Winchester, 1842

The November number of "The New World."

9. **AMERICAN NOTES** for General Circulation. 8vo, half red roan, original wrappers bound in.
New York: Harper & Brothers, 1842

First American Edition in book form.

10. **AMERICAN NOTES** for General Circulation. 8vo, half black morocco (worn). Paris: Galignani, 1842

First Paris Edition. A crude water-color portrait of Dickens by L. J. Binns is inserted.

11. **AMERICAN NOTES.** Uitstapje naar Noord-Amerika. *Engraved title and frontispiece.* 8vo, new red buckram, original stiff board covers bound in. Amsterdam, 1842

First Dutch Edition.

12. **AMERICAN NOTES.** Some Notes on America to be Re-written: Suggested with Respect, to Charles Dickens. 8vo, half red roan, original wrappers bound in. Philadelphia, 1868

13. **AMERICAN NOTES.** A Collection of engraved and other plates, mainly mounted to 4to, arranged by Mr. Wilkins for Extra-Illustrating this work. With his typewritten list of illustrations and their arrangement. About 150 pieces.

14. **AMERICAN NOTES.** [Wood (Henry).] Change for the American Notes: In Letters from London to New York. By an American Lady. 8vo, original cloth, uncut. London, 1843

First Edition.

15. **AMERICAN NOTES.** The same. 8vo, half red roan, original wrappers bound in. New York: Harper & Brothers, 1843

First American Edition.

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16. **AMERICAN NOTES.** [Wood (Henry).] Snuifje Charles Dickens Aangeboden door eene Amerikaansche Dame. In brieven van Londen naar Nieuw-York. *Engraved title and frontispiece* (lower corner of title cut away). Amsterdam, 1843

First Dutch Edition.

17. **AMERICAN NOTES.** Yankee Notes for English Circulation. Dramatized by E. Stirling. Play Bill for Jan. 2, 1843. Folio.

Rare.

18. **AMERICAN VIEWS** of Places connected with Dickens' Visit to America: 7 photographs, 4to, mounted.

Comprises: Gov. Davis House, Worcester; The Bolton Hotel, Harrisburg, Pa., where Dickens stayed in 1842; United States Hotel, Phila. (from an old print); Mansion House, Belleville, Ill.; Room in the Gov. Davis House, where Dickens slept in 1842; Mill Hospital, Lowell, Mass.; Exchange Hotel, Richmond, where Dickens stopped in 1842.

19. **ANDERSON (JOHN P.).** The Book of British Topography. Royal 8vo, cloth, uncut. London, 1881

20. **ANOTHER ROUND OF STORIES BY THE CHRISTMAS FIRE.** 8vo, original wrappers, uncut. In cloth case.
Boston: Fetridge & Co., 1854

Early American Edition.

21. **ANSTEY (CHRISTOPHER).** The New Bath Guide; or, Memoirs of the B-N-R-D Family in a series of Poetical Epistles. *Illustrated with 7 etchings, 5 of which are by George Cruikshank.* 12mo, three-quarter green levant morocco, gilt top. London, 1830

First Edition with the Cruikshank illustrations.

22. **ARCHER (THOMAS).** Charles Dickens. A Gossip about his Life, Works, and Characters. *With 18 full-page character sketches, reproduced in photogravure, on India paper, by Frederick Barnard, and other illustrations by well-known artists.* Royal 4to, half morocco, gilt edges (worn). London: Cassell, n. d.

23. **ATHENÆUM ADDRESSES,** 1843-8, and Report of the Grand Soirée of 1875. 12mo, original wrappers. Manchester, 1875

Very scarce. Contains the Address of Charles Dickens, President of the First Soirée, October 5, 1843.

24. **BARNABY RUDGE;** A Tale of the Riots of 'Eighty. *Illustrations by George Cattermole and Hablot K. Browne.* Royal 8vo, three-quarter brown morocco, gilt top, by Stikeman.
London: Chapman and Hall, 1841

First separate edition.

25. **BARNABY RUDGE.** *Illustrations by George Cattermole and H. K. Browne.* In the 19 original parts, royal 8vo, original wrappers, uncut. In half green morocco solander case.
Philadelphia: Lea and Blanchard, 1841-2

First American Edition, from the original English Edition of weekly

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parts. The second page of the wrappers of Nos. 17 and 18 contains the address "To the Readers of Barnaby Rudge," dated "London, September 1841," and No. 19 has the same address and the "Postscript" dated November, 1841. The wrappers all have the date 1841, but the title-page issued with the last number is dated 1842.

26. **BARNABY RUDGE.** *Numerous illustrations by Cattermole, Browne, and Sibson.* In the 3 original parts, royal 8vo, original green wrappers, uncut (somewhat foxed). In half green morocco solander case. Philadelphia: Lea and Blanchard, 1842

An engraved title by Yeager has been added to this edition, and while Sibson's name has been added to the title, his plates do not occur.

27. **BARNABY RUDGE.** *Numerous illustrations by Cattermole, Browne, and Sibson.* Royal 8vo, new buckram. Philadelphia: Lea and Blanchard, 1842

The engraved plates by Sibson and Yeager have been added to this edition.

28. **BARNABY RUDGE.** Royal 8vo, boards, cloth back (cover stained). Philadelphia: E. Littell, & Co., 1842

29. **BARNABY RUDGE.** Play Bills of the Performances at the Olympic Theatre, [Barney Fudge], Aug. 23, [1841]; Theatre Royal, Wolverhampton, June 11, 1847; Princess's Theatre, Nov. 19, 1866. 3 pieces. Folio, mounted.

30. **BARNARD (F.).** Character Sketches. Both Series, *comprising 24 exquisite* INDIA PROOF *engravings on steel, from designs by Barnard.* 2 vols., 4to, in cloth portfolios. Philadelphia, 1888

31. **BARNARD** (F.). *35 Proof Woodcuts on India paper,* to illustrate Dickens' Works. Loose in cloth portfolio, 4to.

32. **BATES (WILLIAM).** George Cruikshank: The Artist, the Humorist and the Man. *With numerous illustrations by George Cruikshank on India paper.* 4to, cloth, morocco back, uncut. London, 1879

The revised and augmented Second Edition, on Large Paper.

33. **BATTLE OF LIFE (THE).** A Love Story. *Engraved frontispiece and title by Maclise, woodcuts by Maclise, Stanfield, Leech and Doyle.* 16mo, original cloth, re-hinged, and new end papers, gilt edges. London: Bradbury and Evans, 1846

FIRST EDITION, Fourth Issue, according to Eckel.

34. **BATTLE OF LIFE (THE).** 12mo, original brown wrappers, uncut. New York: Wiley & Putnam, 1847

FIRST AMERICAN EDITION.

35. **BATTLE OF LIFE (THE).** *Woodcut vignettes, the first repeated on wrapper.* 12mo, original canary wrappers. Boston: Williams & Co., 1847

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36. **BATTLE OF LONDON LIFE (THE).** By Morna [Capt. Thomas O'Keefe.] *With portrait of "Boz" in his Study, and other illustrations by G. Sala.* 12mo, original pink glazed boards (back repaired). London, 1849

FIRST EDITION. VERY SCARCE. Presentation copy from the author, with autograph inscription on title.

37. **[BAXTER (G. R. W.).]** Don Juan Junior: A Poem by Byron's Ghost. 8vo, original wrappers (a little worn). London, 1839

FIRST EDITION. On the front fly-leaf are some clever pen-and-ink drawings in outline.

38. **BEARDSLEY (AUBREY).** Drawings to illustrate the Tales of Edgar Allan Poe. *Portrait and 4 plates.* 4to. New York, n. d.

39. **BEERBOHM (MAX).** The Poet's Corner. *20 portraits in color.* 4to, boards (a little worn). New York and London, 1904

Contains caricature portraits of Whitman, Paul Verlaine, W. B. Yeats, Kipling, and others.

40. **BIBLIOGRAPHY.** Grolier Catalogue of a Dickens Exhibition, 1913; Bibliography of Dickens. By James Cook, London, 1879; Bibliography. By J. C. Thomson, Warwick, 1904; Hints to Collectors (Johnson), London, 1885; Bibliography. By John P. Anderson, London, 1887; Bibliography. By R. H. Shepherd. Together 6 vols.

41. **BIBLIOPHILE SOCIETY.** Charles Dickens and Maria Beadnell. Private Correspondence. Edited by George P. Baker. *Etched portrait by Bicknell, and other plates on Japanese paper, portraits reproduced from original sketches, one in colors, facsimiles of letters, etc.* Royal 8vo, half vellum, uncut. Boston, 1908

One of 493 copies. Presentation copy from Wm. K. Bixby.

42. **BIBLIOPHILE SOCIETY.** Speech of Charles Dickens delivered at Gore House, Kensington, May 10, 1851. 8vo, wrappers. Boston, 1909

One of a limited edition privately printed for members, on Japan paper, from the Original Manuscript. VERY SCARCE.

43. **BIBLIOPHILE SOCIETY.** Dickens (Charles). The Dickens-Kolle Letters. Edited by Harry B. Smith. Supplemental to the Letters from Charles Dickens to Maria Beadnell. *With 2 etched portraits, both on Japanese paper, one by Bicknell, and facsimile of autograph letter by Dickens.* 8vo, half vellum, uncut. Boston, 1910

One of 483 copies.

44. **BIOGRAPHICAL SKETCHES OF DICKENS,** by various authors. Being Excerpts from various books. 8 vols., 12mo, uniformly bound in half red roan.

Comprising Sketches of Dickens by Thomas Powell; Elbert Hubbard; J. C. Watt; Robert Cochrane; R. H. Horne; J. C. Jeaffreson; E. T. Mason, and R. H. Stoddard.

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45. **BIOGRAPHICAL SKETCHES OF DICKENS.** Another similar lot. 7 vols., 12mo, half red roan.

By G. A. Sala; E. B. Chancellor; E. P. Whipple; Wm. Kirkus; Professor Ward, and others.

46. **BIOGRAPHICAL SKETCHES OF DICKENS.** Another similar lot. 7 vols., 12mo and 8vo, half red roan.

By J. T. Fields; P. Fitzgerald; Peter Bayne; Wm. Shepard; Samuel Davey; Van Santvoord, and N. P. Willis.

47. **BIOGRAPHY.** George Cruikshank (Cresson); Life and Correspondence of Lord Jeffrey (Lord Cockburn), 2 vols.; A Memoir of Daniel Maclise (O'Driscoll); Reminiscences, Impressions and Anecdotes (Berger); and others. 10 vols.

48. **BIRMINGHAM AND MIDLAND INSTITUTE.** Address delivered on the 27th September, 1869. By Charles Dickens, Esquire, President. 8vo, wrappers. [Birmingham, 1869]

First Edition. Scarce.

49. **BLEAK HOUSE.** *With illustrations by H. K. Browne.* In the Original Parts (20 in 19), green printed wrappers, as issued (a few backs worn), uncut. In two half red morocco solander cases.

London: Bradbury and Evans, 1852-3

First issue in the original parts, with the slip in Part IX, referring to an accident to one of the plates.

Accompanying this are 75 illustrations by Eytinge and Barnard, gathered by Mr. Wilkins for extra-illustrating the work.

50. **BLEAK HOUSE.** *With illustrations by H. K. Browne.* 8vo, original cloth, uncut(one corner a little worn).

London: Bradbury and Evans, 1853

First Edition. Bound up from the original parts.

51. **BLEAK HOUSE.** *With illustrations by H. K. Browne, and portrait of Dickens by Maclise.* In the Original Parts (20 in 19), 12mo, original buff wrappers (some backs worn), uncut. In two half green morocco solander cases.

New York: Harper & Brothers, 1853

First American Edition.

52. **BLEAK HOUSE.** Bleakhaus. *Mit Illustrationen von Hablot K. Browne.* 5 vols., 16mo, new buckram. Leipzig, 1852-3

First Edition in German.

53. **BOOKMAN (THE).** Special Dickens Numbers for June 1901, March 1908, Nov. 1910, Feb. 1912, and 1914. *Profusely illustrated.* Bound in 2 vols., small folio, new green buckram.

London, 1901-14

54. **"BOZ" BALL (THE).** Account of the Ball given in Honor of Charles Dickens in New York City, Feb. 14, 1842. From the New York Aurora — Extra. *Portrait.* 8vo, boards, uncut.

Cedar Rapids: Privately Printed, 1908

Laid in is the original prospectus of the Ball "Welcome to Charles Dickens," N. Y., 1842; the original newspaper cutting from the N. Y. Herald of Feb. 15th; an original invitation for the Ball. with portrait of Dickens, and an original ticket.

55. **BRERETON (AUSTIN).** The Literary History of the Adelphi; Inns, Ales, and Drinking Customs of Old England (Hackwood); Annals of Fleet Street (Chancellor); London Houses from 1660 to 1820 (Richardson and Gill). *Illustrations.* 4 vols., 12mo, cloth.

56. **BRIEF ACCOUNT** of the Guildhall of the City of London (A). *Frontispiece.* 8vo, original boards, uncut (back worn). London, 1819

FIRST EDITION. EXTRA-ILLUSTRATED with 11 engraved plates, loosely laid in.

57. **BROTHERS OF THE BOOK.** Mon Ami Pierrot. Compiled by Kendall Banning; Peter and the Fairies (Henry); The Squire's Recipes; Et in Arcadia Ego (Garrison); and Year Books for 1912 and 1913. 6 vols., various sizes.

58. **BROWN (ALEXANDER).** The Genesis of the United States. *With 100 portraits, maps and plans.* 2 vols., 8vo, buckram, uncut. Boston, 1890

FIRST EDITION.

59. **BROWNE (EDGAR).** Phiz and Dickens, as they appeared to Edgar Browne. *With original illustrations by Hablot K. Browne.* 4to, white cloth, gilt top, uncut. London, 1913

ONE OF 175 COPIES ON LARGE PAPER.

60. **BROWNE (HORACE B.).** Short Plays from Dickens; Tales from Dickens (Rives); Character Portraits from Dickens (Welsh); Masterpieces of Dickens. 4 vols., 12mo, cloth.

61. **BULWER (SIR EDWARD, Lord Lytton).** Not So Bad as We Seem; or, Many Sides to a Character. A Comedy in Five Acts. 8vo, half calf. London, 1851

FIRST EDITION. Published for the Guild of Literature and Art, at the first meeting of which Bulwer agreed to write a Five-act Comedy.

DICKENS IN THE CAST OF LORD LYTTON'S COMEDY

62. **BULWER (SIR EDWARD, Lord Lytton).** PLAY BILL of the Comedy "Not So Bad as We Seem," Performed in the Large Hall of the Lyceum, Sutherland, August 28, 1852, for the Benefit of the Guild of Literature and Art. Folio, framed.

VERY RARE. This Play, in which Dickens, Wilkie Collins, Mark Lemon, John Tenniel, Augustus Egg and others participated, was followed by "Mr. Nightingale's Diary," and "Two o'Clock in the Morning." DICKENS ACTED IN ALL THREE OF THE PLAYS.

63. **CABELL (JAMES BRANCH).** The Judging of Jurgen. 8vo, wrappers, uncut. Chicago: The Bookfellows, 1920

FIRST EDITION. SCARCE.

64. **CANNING (ALBERT S. G.).** Dickens and Thackeray studied in Three Novels. 12mo, cloth, gilt top, uncut. London, 1911

FIRST EDITION. The novels studied are Pickwick, Nickleby, and Vanity Fair.

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65. **CARY (THOMAS G.).** A Letter to a Lady in France . . . with Answers to enquiries concerning the books of Capt. Marryat and Mr. Dickens. 8vo, wrappers. Boston, 1844

66. **CATALOGUE** of the Beautiful Collection of Modern Pictures, Objects of Art, etc., of Charles Dickens, sold at Christie's July 9, 1870, *with the prices realized and the buyers' names.* 8vo, sewn. In cloth case. London, 1870

Included with the above are Sotheran's Catalogues, Nos. 174 and 175, issued in Nov. and Dec. 1878, CONTAINING DESCRIPTIONS OF DICKENS' ENTIRE LIBRARY AT THE TIME OF HIS DECEASE, which was purchased by this firm and offered for sale in these catalogues. These last two catalogues bound up with others for the same year, were priced in a Sotheran catalogue in 1920 at 10 guineas.

67. **CATALOGUE** of the Beautiful Collection of Modern Pictures, etc., of Charles Dickens. Sold at Auction July 9, 1870. *With printed prices and buyers' names.* 4to, half red morocco. London, 1870

68. **CATALOGUE.** Reprint of the same, with Introduction by Francis Phillimore and "Hints to Collectors" by John F. Dexter. 4to, cloth. (2 copies, one in half cloth.) London, [1884]

69. **CATALOGUES.** Exhibition Catalogue of Franklin Club, St. Louis, 1912; Grolier Club Exhibition Catalogue, 1913; List of Books by Dickens in Brooklyn Public Library, 1912; Augustin Daly, Coggeshall, and other Sale Catalogues. Together 9 vols. Some Priced.

70. **CHESTERTON (G. K.).** Charles Dickens. *With two portraits in photogravure.* 8vo, cloth, uncut. London [1906]

FIRST EDITION.

71. **CHESTERTON (G. K.).** Appreciations and Criticisms of the Works of Charles Dickens. *Portraits.* 8vo, cloth, gilt top, uncut. London, 1911

FIRST EDITION.

72. **CHILD'S DREAM OF A STAR (A).** *With illustrations by Hammatt Billings.* 12mo, cloth, gilt edges (a little stained). Boston, 1871

FIRST SEPARATE EDITION.

73. **CHILD'S HISTORY OF ENGLAND (A).** *Frontispieces by F. W. Topham.* 3 vols., square 16mo, original reddish-brown cloth, gilt vignettes on front covers. London: Bradbury and Evans, 1852-54

FIRST EDITION. Scarce in this clean condition.

74. **CHIMES (THE).** *Engraved frontispiece and title, and woodcuts by Maclise, Doyle, Leech and Stanfield.* 16mo, original red cloth, gilt edges (a little shaken in covers). London: Chapman and Hall, 1845

FIRST ISSUE OF THE FIRST EDITION, with the name of the publishers a part of the engraved title.

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75. **CHIMES (THE).** *Lithographed illustrations after the originals, with a few slight variations.* 16mo, original pink cloth.
Philadelphia: Lea and Blanchard, 1845

First American Edition, and almost an exact copy of the original English edition. Very scarce. The only copy Mr. Wilkins had ever seen or heard of.

76. **CHIMES (THE).** De Torenklokken. *Lithographed title and plates.* 16mo, new red buckram, original stiff boards, bound in.
Amsterdam, 1845

First Edition in Dutch.

77. **CHIMES (THE).** 8vo, sewn, uncut (wrappers wanting).
New York: Harper & Brothers, 1845

78. **CHIMES (THE).** 16mo, original pictured green wrappers (rebacked), uncut. London: Bradbury and Evans, 1858

First Edition in this form, prepared for Reading.

79. **CHIMES (THE).** 8vo, original wrappers, uncut.
New York: E. Winchester, n. d.

80. **CHIMES (THE).** Play Bills of the Performances at the Theatre Royal, Dec. 18 [1844] and Jan. 2 [1845]. 2 pieces. Folio. mounted.

81. **CHRISTMAS CAROL (A).** In Prose. *With illustrations by John Leech. The full-page plates being brilliantly colored.* 16mo, original cloth, gilt edges, green end-papers.
London: Chapman and Hall, 1843

First issue of the First Edition, with "Stave I," and all the other points called for by Eckel.

82. **CHRISTMAS CAROL (A).** *Full-page colored illustrations by John Leech, lithographed by Duval, and other plates.* 16mo, original black cloth. Philadelphia: Carey & Hart, 1844

First American Edition, almost an exact reproduction of the original edition.

83. **CHRISTMAS CAROL (A).** Een Kerssprookje. *Illustrated.* 8vo, new red buckram, original wrappers bound in.
Amsterdam, 1844

First Edition in Dutch.

84. **CHRISTMAS CAROL (A).** 8vo, original wrappers, uncut. In cloth case. New York: Harper & Brothers, 1844

85. **CHRISTMAS CAROL (A).** 16mo, half red roan, original green wrappers bound in. London: Bradbury & Evans, 1858

The "Reading" Edition of which there were at least two issues, the following number having a slightly larger border on the wrapper, and the price is in larger type.

86. **CHRISTMAS CAROL (A).** 16mo, original green wrappers. London: Bradbury & Evans, 1858

The "Reading" Edition.

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87. **CHRISTMAS CAROL (A).** *Full-page colored illustrations* by John Leech. 16mo, cloth, gilt edges.
London, 1843 [Boston, 1920]

Facsimile of the Original Edition. Published by the Atlantic Monthly Press. Accompanying this are 17 illustrations in color and black and white, by C. E. Brock.

88. **CHRISTMAS CAROL (A).** A Facsimile Reproduction of the Author's Original MS. With an Introduction by F. G. Kitton. 4to, boards (a little worn), uncut. New York, 1890

One of 250 copies.

89. **CHRISTMAS CAROL (A).** *Pictured in color by Arthur I. Keller;* Another Edition. *Illustrations in color by Arthur Rackham;* Another Edition, *with illustrations by A. C. Michael, in color;* and others. 7 vols., 8vo and smaller.

90. **CHRISTMAS CAROL (A).** Play Bills of the Performances at Sadler's Wells, Feb. 12, 1844; Strand Theatre, Feb. 12, 1844; and March 4, 1844. 3 pieces. Folio, mounted.

91. **CHRISTMAS CAROL (A).** French's Edition; The Same. De Witt's Edition; Play Bill of the Performance, Feb. 12, 1844; Music: "God Bless Us Every One." Together 4 pieces.

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London: Dent, 1905-7

93. **CHRISTMAS NUMBERS OF "HOUSEHOLD WORDS" AND "ALL THE YEAR ROUND."** 18 numbers, 8vo, sewn, uncut, the last five numbers in blue printed wrappers as issued. Bound in 2 vols., 8vo, half red morocco, gilt tops, uncut.
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95. **CHRISTMAS TREE (THE).** *Illustrated by Brock;* The Holly Tree. *Illustrated by Brock:* The Magic Fishbone; Le Grillon du Foyer, Paris, 1889; Charles Dickens in Chancery (Jaques). 5 vols.

96. **CLARK (CUMBERLAND).** A Collection of Privately Printed Monographs and Pieces of Dickensiana. 8 vols., 8vo, cloth, uncut. London: Printed at the Chiswick Press, v. d.

These pieces, privately printed for Cumberland Clark, comprise: Dickens' Letter to Colburn, 2 copies; Shakespeare and Dickens; Charles

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Dickens and his Jewish Characters; Charles Dickens and Clarkson Stanfield; Dickens and Talfourd; Charles Dickens and the Yorkshire Schools, 2 copies.

97. **CLARK (J. CLAYTON, "Kyd").** The Characters of Charles Dickens. *24 colored plates.* Small 4to, pictorial boards, stucco binding, loose. London: Tuck, n. d.

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99. **COKE'S SMOKE ROOM BOOKLET.** The Charles Dickens Album. *With 50 portraits in color of Dickens and his characters.* Oblong 4to, wrappers. Liverpool, 1898

100. **COMITATUS (ZEDEKIAH).** An Epistle to "Boz," alias Charles Dickens. 8vo, sewn. Skaggaddahunk, 1867

A scurrilous attack, in alleged verse. Unknown to Kitton.

101. **COMITATUS (ZEDEKIAH).** Another copy.

102. **COVENY (CHRISTOPHER).** Twenty Scenes from the Works of Dickens, designed and etched by Christopher Coveny. *Elaborate engraved title (incorporating many figures of Dickens' characters, and 20 fine etchings, illustrative of the Pickwick Papers, Martin Chuzzlewit, Barnaby Rudge, Old Curiosity Shop and Tale of Two Cities. Original impressions,* BEAUTIFULLY COLORED. 4to, polished calf, gilt top, by Riviere. Sydney, 1883

FINE COPY.

103. **CRICKET ON THE HEARTH (THE).** *Engraved title and frontispiece, and numerous woodcuts by Maclise, Doyle, Stanfield, Leech, etc.* 16mo, original red cloth, gilt edges. London: Bradbury and Evans, 1846

FIRST EDITION.

104. **CRICKET ON THE HEARTH (THE).** 8vo, original wrappers, uncut. New York: Harper & Brothers, 1846

FIRST AMERICAN EDITION.

105. **CRICKET ON THE HEARTH (THE).** 16mo, original green pictorial wrappers, uncut. London: Bradbury & Evans, 1858

FIRST EDITION in this form, prepared for Reading.

106. **CRICKET ON THE HEARTH (THE).** Another copy. Back of wrapper worn.

107. **CRICKET ON THE HEARTH (THE).** Another copy. 16mo, half red roan, original wrappers bound in. London: Bradbury & Evans, 1858

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108. **CRICKET ON THE HEARTH (THE).** Adapted for the Stage, London, [1850], 2 copies; Another copy of the Tale, Boston: Redding, 1846; Another copy. Boston: Jordan and Wiley, n. d.; Dot: or, the Cricket on the Hearth. N. Y., 1879. Together 5 pieces, 12mo and 8vo.

109. **CRICKET ON THE HEARTH (THE).** Play Bills of the Performances at the Theatre Royal, London, Dec. 29, [1845]; Jan. 1, 1846; New Standard Theatre, Jan. 5, [1846]; and Princess's Theatre, Jan. 9, 1846. 4 pieces. Folio, mounted.

110. **CRICKET ON THE HEARTH (THE).** French's Acting Edition; Play Bills of Performances Jan. 5, 1846; Jan. 19, 1846; April 7, [1851]; Sept. 24, 1870; and two pieces of Music. Together 7 pieces.

111. **CROTCH (W. WALTER).** Charles Dickens: Social Reformer; The Pageants of Dickens; The Soul of Dickens; The Secret of Dickens; The Touchstone of Dickens. 5 vols., 8vo, cloth, uncut. London, 1913-1920

FIRST EDITIONS.

112. **CRUIKSHANK (GEORGE).** The Artist and the Author. A Statement of Facts, proving that the Distinguished Author, Mr. W. Harrison Ainsworth, is "labouring under a singular delusion" with respect to the origin of "The Miser's Daughter," "The Tower of London," etc. 8vo, three-quarter green morocco, gilt edges. London: Bell & Daldy, [1872]

PRESENTATION COPY, with inscription signed by George Cruikshank. This most interesting copy is further enhanced with portraits of the author, Dickens, and Ainsworth, also by the addition of Cruikshank's set of plates for both of the Historical Novels mentioned above.

In addition to the foregoing, there are laid in:

An A. L. s., 2 pp., of Ainsworth, signed with his initials, to George Cruikshank, mentioning Dickens, ON THE LAST PAGE OF WHICH IS A PEN AND INK SKETCH BY CRUIKSHANK, with memoranda by him;

An A. L. s., 1 p., of George Cruikshank, to T. J. Pettigrew; and

An A. L. s., 2 pp., of Ainsworth to [Peter Cunningham].

113. **CRUIKSHANK (GEORGE).** Fairy Library: Hop-o'-my-Thumb; Jack and the Beanstalk; Cinderella; and Puss in Boots. *With 38 etchings in sepia.* Small 4to, boards, sheep back, gilt top, uncut. London, 1885

One of 500 copies with the plates on India paper.

114. **CRUIKSHANK (GEORGE).** Cruikshank's Water Colors. With Introduction by Joseph Grego. *Illustrated with colored plates.* 8vo, cloth, gilt top. London, 1903

115. **CRUIKSHANK (GEORGE).** Fairy Library. Hop-o' my-Thumb and the Seven-League Boots. *Edited and illustrated with 6 etchings.* Small 4to, original pictorial wrappers. London: David Bogue, n. d.

FIRST EDITION. FIRST ISSUE.

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116. **CURIOUS DANCE ROUND A CURIOUS TREE (A).** 12mo, original wrappers. London [1860]

Second issue, with the final paragraph of appeal for funds for St. Luke's Hospital, in heavy-faced type. A stamped return envelope to the Treasurer, unused, is laid in.

117. **DALZIEL (THE BROTHERS).** A Record of Fifty Years' work in conjunction with many of the most distinguished Artists of the Period, 1840-90. *With selected pictures and autograph letters by and from Lord Leighton, Burne-Jones, Millais, Dante G. Rossetti, and others.* 4to, cloth, gilt top. London, 1901

First Edition.

118. **DARLEY (F. O. C.).** Character Sketches from Dickens. A series of 13 photogravures. Royal 4to, loose in cloth portfolio. N. p., n. d.

119. **DAVID COPPERFIELD.** *With illustrations by H. K. Browne.* In the Original Parts (20 in 19). 8vo, light green printed wrappers, uncut, in 2 half red morocco solander cases. London: Bradbury and Evans, 1850

First issue in the original parts, with the correct date on the engraved title. Some of the backs are a little worn, and one leaf of advertisements is damaged. Some of the plates are a little foxed.

Accompanying this copy are about 90 additional illustrations, gathered by Mr. Wilkins for extra-illustrating the work.

120. **DAVID COPPERFIELD.** *With illustrations by H. K. Browne.* 8vo, cloth, uncut. London: Chapman and Hall, n. d.

Fine clean copy. A few extra plates have been laid in.

121. **DAVID COPPERFIELD.** *With illustrations by Hablot K. Browne.* 8vo, in the Original Parts (20 in 19), original yellow wrappers, uncut, in half green morocco solander case. Philadelphia: Lea and Blanchard, 1849-51

First American Edition. Very scarce, with the wrappers mainly in good condition, only six being a little worn or repaired.

122. **DAVID COPPERFIELD.** *Illustrations on wood by Orr, after the designs of H. K. Browne.* 12mo, in the Original Parts, (20 in 19), original wrappers (a little worn), uncut. In two half green morocco solander cases. New York: John Wiley, 1849-50

Scarce.

123. **DAVID COPPERFIELD.** *Profusely illustrated with colored plates by Frank Reynolds.* 4to, cloth gilt. New York and London: Hodder and Stoughton, n. d.

124. **DAVID COPPERFIELD.** Little Em'ly. De Witt's Edition, 2 copies; David Copperfield, French's Edition; Little Em'ly, Sergel's Edition, and Play Bills of July 16 and Sept. 5, 1870; Feb. 5, 1870. 7 pieces.

125. **DICKENS (CHARLES).** A Critical Biography. *Portrait and facsimile signature.* 12mo, boards, leather label, original

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wrappers bound in, as issued (somewhat time stained on front wrapper). London: Blaney and Fryer, 1858

EXTREMELY RARE. No. 1 of "Our Contemporaries." This sketch was published at the time of Dickens' separation from his wife, and Kitton says "the most personal passages in the work were supplied by Dickens himself."

126. **DICKENS (CHARLES).** Works. *With original illustrations by Sol. Eytinge, Jr.* 14 vols., 16mo, half green morocco. Boston: Ticknor and Fields, v. d.

Comprises; David Copperfield; Dombey and Son; Little Dorrit; Bleak House; Commercial Traveller, etc.; Tale of Two Cities and Great Expectations; Barnaby Rudge; Martin Chuzzlewit; Nicholas Nickleby; Oliver Twist, and Italy & Notes; Old Curiosity Shop; Pickwick Papers; Christmas Stories and Sketches; Our Mutual Friend.

127. **DICKENS (CHARLES).** Works. *Illustrated by Thomas Nast, A. B. Frost, and others.* 14 vols., royal 8vo, cloth. New York: Harper & Brothers, v. d.

HOUSEHOLD EDITION.

128. **DICKENS (CHARLES).** Posthumous Papers of the Pickwick Club; Nicholas Nickleby; Old Curiosity Shop; Barnaby Rudge; Martin Chuzzlewit; Oliver Twist, and American Notes. *Woodcut frontispieces.* 12mo, each work in the original parts as issued, wrappers (one or two wanting), uncut. In seven half red morocco solander cases. London: Chapman and Hall, 1847-50

A SCARCE COLLECTION, COMPRISING THE ABOVE WORKS IN THE "CHEAP EDITION," IN THE ORIGINAL PARTS.

129. **DICKENSIAN (THE).** A Magazine for Dickens Lovers. *Profusely illustrated.* Vols. 1-16, Jan. 1905 to Oct. 1920. 16 vols., 14 vols. in cloth, and 2 vols in parts, cloth cover. London: Chapman and Hall, 1905-20

A COMPLETE SET TO 1921.

130. **DICKENSIAN (THE).** Another set as follows: 1905, 2 copies, 1906, 1908-16, and 1918, lacking the April number. Together 13 vols., 12 in cloth, and one in numbers. London: Chapman and Hall, 1905-18

131. **DICKENS AQUARELLES (THE).** Second Series. By "Stylus"; Characters from Dickens. 16 Vandyck Gravures (should be 20), by Lewin; Charles Dickens Rare Print Collection. 2 copies (one not quite complete). Together 4 vols., 4to, boards.

132. **DICKENS EXHIBITION GUIDES.** Victoria and Albert Museum, 1912; Dyce and Forster Collections, South Kensington Museum; The Dickens Fellowship, Memorial Hall, 1903; Pickwick Exhibition, London, 1907; and others. *Illustrations.* 10 vols., various sizes and bindings.

133. **DICKENS' LITTLE FOLKS.** *Frontispieces.* 11 vols., 16mo, cloth. New York: Redfield, n. d.

VERY SCARCE. Comprising: Little Nell; Oliver and the Jew Fagin; Little Paul; Florence Dombey; Smike; Child Wife; The Two Daughters; The Boy Joe and Samuel Weller; Sissy Jupe; Dame Durden; Tiny Tim The last four vols. are by a different publisher.

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134. **DICKENS PORTRAITS AND CARTOONS.** 6 pieces, mounted to 4to.

SIX SCARCE PORTRAITS, one being a Water-color Portrait of Dickens in the Tremont House, Boston, Jan. 23, 1842; Dickens and Thackeray standing; Caricature of Dickens, seated at his desk, "From whom we have Great Expectations"; Caricature of Dickens seated on a ring containing the words "All the Year Round, Conducted by Charles Dickens," 2 copies; Caricature of Dickens, leaping over a "Vaudeville" wall, with a sign-post, "No Thoro Fare" in his hand. ALL COLORED BY HAND, except one.

135. **DICKENS SOUVENIR of 1912 (THE).** Edited by D. C. Calthrop and Max Pemberton. *Profusely illustrated.* 4to, cloth. London, [1912]

Published for the "Daily Telegraph" Centenary Fund.

136. **DICKENS (CHARLES).** A. L. s., 1 p., 8vo. Devonshire Terrace, Twenty First June, 1848. To H. P. Smith.

"I am your man—and Kate is your woman—for the first of July."

137. **DICKENS (CHARLES).** A. L. s., 2 pp., 8vo. Devonshire Terrace. Seventh February, 1849. To John W. Calcraft. With envelope.

"The Amateur Company, being for the present dispersed . . . I am unable to entertain your proposal."

138. **DICKENS (CHARLES).** A. L. s., 2 pp., 8vo. Devonshire Terrace. Eleventh November, 1850. To William Howitt. With franked envelope.

"I am extremely sorry, on reading your story, to find that we have anticipated it and have a paper on the same subject (by Horne) . . . I am NOT *a Freemason"*; etc.

139. **DICKENS (CHARLES).** A. L. s., 1 p., 8vo. Devonshire Terrace. Twelfth November, 1850. To William Howitt.

"I will read your paper immediately . . . pray let me assure you that there is nothing at all like the Captain in Horne's paper, and that he wrote his, in compliance with a suggestion from Wills"; etc.

140. **DICKENS (CHARLES).** A. L. s., 1 p., 8vo. Tavistock House, Twenty Ninth May, 1858. To Madame Celesta. Offering to write in her book if she will send it.

141. **DICKENS (CHARLES).** A. L. s., with initials, 2 pp., 8vo. Tavistock House, Thirteenth February, 1860. To Madame Celeste.

A FINE LETTER, returning two dramatic pieces, which he speaks well of, and in his fine characteristic manner he offers constructive suggestions which in his opinion would make for better success on the stage.

142. **DICKENS (CHARLES).** A. L. s., 1 p., 8vo. Baltimore, Ninth February, 1868. To Mrs. Johnston.

"I remain here tomorrow and next day, and read both evenings." Asks to be remembered to Madame Celeste.

143. **DICKENS (CHARLES).** A. L. s., 1 p., 12mo. Gad's Hill Place, Twenty Third August, 1868. To Mr. Holsworth. With a draft of a second letter on the third page of the sheet.

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144. **DICKENS (CHARLES).** A. L. s., 1 p., 8vo. 26 Wellington Street, Fifteenth March, 1869. To Madame Celeste Elliott. Friendly letter.

145. **DICKENS (CHARLES).** Engraved Card of Invitation to Mr. Kent, "To meet Contributors to Household Words." These latter words are in the handwriting of Dickens.

146. **DICKENS (CHARLES).** Signed Check of Messrs. Coutts & Co., Dec. 28, 1860, for 1951 francs.

147. **DICKENS (CHARLES).** Visiting Card, on which he has written: "16 Hyde Park Gate South, Kensington Gore—W. till the 1st June." Also, another of his cards, with the same inscription in a lady's hand.

148. **DICKENS (HENRY F.).** A. L. s., 2 pp., June 9, 1916; also, Kate Perugini, A. L. s., 2 pp., 8vo, July 10, 1916. To Mr. Wilkins. 2 pieces.

MARY HOGARTH'S BUTTERFLY PEN-WIPER

149. **DICKENS MEMENTO.** A Pen-wiper, shaped and embroidered to represent a Butterfly. In sunken mount, under glass. Enclosed in half green morocco protecting folder and slip case.

A PRECIOUS RELIC, associating both Charles Dickens and his bride to be, when death overtook her. In his Diary under date of Jan. 1, 1838, he wrote: *"I wrote Mrs. Hogarth yesterday, taking advantage of the opportunity afforded me by her sending as a New Year's token,* A PEN-WIPER OF POOR MARY'S, *imploring her . . . not to give way to unavailing grief."*

This memento is certified as follows: *"A little gift from Charles Dickens to his sister-in-law Mary Hogarth who died in 1837, which I, Kate Perugini, daughter of Charles Dickens, give to Mr. Glyde Wilkins with my kind regards and best thanks for his great kindness to my brother Alfred, Aug. 27, 1912."*

In addition to the foregoing, there are also included a 2 pp. A. L. s. from Alfred Dickens to Mrs. Perugini, introducing Mr. and Mrs. Wilkins, and photographs of Mary Hogarth and Mrs. Perugini. These documents and portraits are mounted to 4to.

150. **DINNER TO CHARLES DICKENS.** Report of the Public Dinner given to Charles Dickens, at the Waterloo Rooms, Edinburgh, Friday, June 25, 1841. 8vo, wrappers, uncut.

Privately Printed, 1915

SPECIAL COPY ON DECKLE-EDGE JAPAN PAPER, and EXTRA-ILLUSTRATED WITH 9 portraits and views, loosely laid in.

151. **DINNER TO CHARLES DICKENS.** Report of the Public Dinner given to Charles Dickens at the Waterloo Rooms, Edinburgh, on Friday, June 25, 1841. *Illustrations.* 8vo, original blue wrappers, uncut. Privately Printed at the Torch Press, 1915

FIRST PUBLISHED ACCOUNT IN BOOK FORM, reprinted from the account of the Dinner in the "Edinburgh Advertiser" of June 29, 1841. ONE OF 63 COPIES PRINTED FOR MR. WILKINS.

152. **DINNER TO CHARLES DICKENS.** Another copy.

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153. **DINNER TO CHARLES DICKENS.** Report of the Dinner in Boston, Feb. 1, 1842. 12mo, half red roan, original wrappers bound in. Boston, 1842

VERY RARE. These Speeches were reported by Thomas Gill and William English, and most of them were revised by their Authors.

154. **DINNER TO CHARLES DICKENS.** [Kettell (Samuel).] Quozziana: or, Letters from Great Goslington, Mass., giving an account of the Quoz Dinner, and other matters. By Sampson Short-and-Fat. 12mo, half red roan, original wrappers bound in. Boston, 1842

EXTREMELY RARE. Not in the Wallace or Jupp collections. This is a parody on the Dinner to Dickens in Boston, this year.

155. **DINNER TO CHARLES DICKENS.** A Speech on International Copyright, delivered at the Dinner to Charles Dickens, at the City Hotel, New York, February 19, 1842. By Cornelius Mathews. 8vo, boards, roan back. With another pamphlet bound in. New York, 1842

SCARCE.

156. **DINNER TO CHARLES DICKENS.** Dickens (Charles). A. L. s., 2 pp., 8vo. Royal Hotel, Edinburgh, Twenty Eighth June, 1861. To W. Jerdan.

"The dinner was a very brilliant affair indeed—they say here, the best on record. It included all parties and persuasions. They were obliged, for lack of room, to turn away nearly a hundred applicants for tickets"; etc.

157. **DINNER TO CHARLES DICKENS.** An Authentic Record of the Public Banquet given to Charles Dickens at the Freemasons' Hall, November 2, 1867, prior to his Departure for the United States. 8vo, half red roan. London, 1867

Laid in is an engraved card of invitation, also an engraved Dinner ticket.

158. **DINNER TO CHARLES DICKENS** at Freemason's Tavern, November 2, 1867. With the Names of the Members of the Committee and the Glees and Madrigals sung. 12 pp., small 4to, in cloth protecting covers.

WITH AUTOGRAPH LETTER OF DICKENS

159. **DINNER TO W. C. MACREADY.** Report of the Dinner given upon his retirement from the stage in London, March 1, 1851. Royal 8vo, half red morocco, gilt top. London, 1851

This report is THE PRINTER'S PROOF SLIPS, with corrections by Mr. Metyard, who reported the speeches. It contains THE FIRST PRINTING OF THE SPEECH DELIVERED BY CHARLES DICKENS AT THIS DINNER.

Bound in with this is a ticket for the Dinner, with the name "The Revd. James White" WRITTEN IN BY DICKENS. There is also an A. L. s. of 2 pp., 8vo, FROM DICKENS TO MR. T. J. THOMPSON, referring to the Macready Memorial, together with a fine 4 pp. A. L. s. of Macready on theatrical and other matters.

Numerous portraits are also bound, each leaf being hinged.

160. **DOLBY (GEORGE).** Charles Dickens as I knew Him; Charles Dickens (Pugh); Life of Dickens (Marzials); Life of

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Dickens (Forster and Gissing); Charles Dickens and his Friends (Shore). *Illustrations.* 5 vols., 12mo and 8vo.

161. **DOLBY AND FATHER.** By "Buz." 12mo, cloth.
New York: Wynkoop, 1868

EXCEEDINGLY SCARCE. This is a bitter attack on Dickens, written upon the occasion of his second voyage to America.

162. **DOMBEY AND SON.** *With illustrations by H. K. Browne.* 8vo, in the Original Parts (20 in 19), original wrappers, rebacked, uncut. In two half red morocco solander cases.
London: Bradbury & Evans, 1846-48

FIRST ISSUE IN THE ORIGINAL PARTS, with the advertisements, extra leaflets, etc.

Accompanying this copy are 16 extra-illustrations by Eytinge; 16 portraits of characters by Phiz, and 4 plates by Darley.

163. **DOMBEY AND SON.** *With illustrations by H. K. Browne.* 8vo, blue cloth, uncut (title compartment on back a little damaged, and partly loose in covers).
London: Bradbury and Evans, 1848

FIRST EDITION.

164. **DOMBEY AND SON.** *With illustrations by H. K. Browne.* 12mo, in the Original Parts (20 in 19), original wrappers, uncut. In two half green morocco solander cases.
New York: Wiley and Putnam, 1846-8

FIRST AMERICAN EDITION.

165. **DOMBEY AND SON.** De Firma Dombey en Zoon. *Lithographed illustrations.* 3 vols., 8vo, red buckram.
's Gravenhage, etc., 1847

FIRST EDITION IN DUTCH.

166. **DOMBEY AND SON.** *With illustrations by H. K. Browne.* 8vo, in the Original Parts (20 in 19), original wrappers (except 3), uncut. In half green morocco solander case.
Boston: Bradbury Guild, 1848

In general make-up, wrappers, typography, and illustrations, this is almost a facsimile of the original English Edition.

Included with this copy is No. 6 of an edition issued in Parts by the "Star Spangled Banner" Office, Boston, 1847.

167. **DOMBEY AND SON.** The Story of Little Dombey. 12mo, original green pictorial wrappers.
London: Bradbury & Evans, 1858

FIRST EDITION IN THIS FORM, prepared for Reading.

168. **DOMBEY AND SON.** Another copy. 12mo, half red roan, original wrappers bound in. London: Bradbury & Evans, 1858

169. **DOMBEY AND DAUGHTER.** A Moral Fiction. By Renton Nicholson. *Illustrated with numerous woodcuts.* Royal 8vo, three-quarter polished calf, leather label, gilt top.
London: Thomas Farris, [1860]

SCARCE.

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170. **DOMBEY AND SON.** French's Acting Edition; also, Music: "What are the Wild Waves Saying," Duet between Paul and Florence Dombey. 2 pieces.

A RARE VOLUME OF PLAYS FOUNDED ON DICKENS' WORKS

171. **DRAMATIZATIONS.** A Collection of 15 Plays founded on the various works of Dickens, bound in one volume, 12mo, half olive morocco, gilt top, by Riviere. V. p., v. d.

A RARE COLLECTION, comprising:

The Pickwickians, arranged by T. H. Lacy.
Oliver Twist.
Nicholas Nickleby, adapted by Edward Stirling.
Martin Chuzzlewit. By Thomas Higgie and T. H. Lacy.
The Chimes. Edited by B. Webster.
The Chimes. Dramatized by Edward Stirling.
The Cricket on the Hearth. Edited by B. Webster.
The Cricket on the Hearth. By T. H. Lacy.
Dombey and Son. Dramatized by John Brougham.
The Tale of Two Cities, by Henry J. Rivers.
The Fortunes of Smike. Edited by B. Webster.
Mrs. Sarah Gamp's Tea and Turn Out. By B. Webster.
The Weller Family.
Yankee Notes for English Circulation. By E. Stirling.
The Peregrinations of Pickwick. By W. L. Rede.

172. **ECKEL (JOHN C.).** The First Editions of the Writings of Charles Dickens and their Values. A Bibliography. *Portrait, illustrations and facsimiles.* 4to, cloth, vellum back, gilt top, uncut. London: Chapman and Hall, 1913

One of 250 copies on LARGE PAPER.

173. **ECKEL (JOHN C.).** Another copy on small paper.

One of 750 copies. With an A. L. s. of the compiler laid in.

174. **EDWIN DROOD.** The Mystery of Edwin Drood. *Illustrations by S. L. Fildes.* 8vo, in the 6 Original Parts, original wrappers (backs a little worn), uncut. In half red morocco solander case. London: Chapman and Hall, 1870

FIRST ISSUE IN THE ORIGINAL PARTS, with the advertisements.

175. **EDWIN DROOD.** The Mystery of Edwin Drood and some Uncollected Pieces. *Illustrated.* 8vo, cloth. Boston: Fields, Osgood & Co., 1870

176. **EDWIN DROOD.** Eine geheimniszvolle Geschichte. *Illustrations by S. L. Fildes.* 2 vols., 16mo, new red buckram, original wrappers bound in. Leipzig, 1870

FIRST GERMAN EDITION.

177. **EDWIN DROOD.** John Jasper's Secret: Being a Narrative of certain events following and explaining "The Mystery of Edwin Drood." *Illustrations.* 8vo, cloth. London, 1872

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178. **EDWIN DROOD.** The Mystery of Edwin Drood. Complete. 8vo, cloth. Brattleboro, 1873

First Edition of this curious finish to Edwin Drood, which includes Part Second, supposed to have been communicated by the Spirit of Dickens to a Vermont medium.

179. **EDWIN DROOD.** A Great Mystery Solved: Being a Sequel to "The Mystery of Edwin Drood." By Gillan Vase. 3 vols., 12mo, cloth. London, 1878

First Edition.

180. **EDWIN DROOD.** Proctor (Richard A.). Watched by the Dead: A Loving Study of Dickens' half-told Tale. 12mo, original pictorial boards. London, 1887

First Edition. Very scarce.

181. **EDWIN DROOD.** Lang (Andrew). The Puzzle of Dicken's Last Plot. 12mo, cloth. London: Chapman and Hall, 1905

First Edition.

182. **EDWIN DROOD.** The Problem of 'Edwin Drood.' A Study in the Methods of Dickens. By W. Robertson Nicoll. *Frontispiece.* 12mo, buckram, uncut. London, [1912]

First Edition. Laid in are three letters from the author to Mr. Wilkins relating to the claim of Poe in connection with the mystery in Barnaby Rudge.

183. **EDWIN DROOD.** About Edwin Drood; Trial of John Jasper for the Murder of Edwin Drood. One of 500 copies; The Complete Mystery of Edwin Drood (Walters); Trial of John Jasper. Heard by Mr. Justice Gilbert K. Chesterton, 1914. 4 vols., 8vo and 4to, cloth.

184. **EDWIN DROOD.** The Mystery of Mr. E. Drood (Kerr); The Cloven Foot (Kerr); Keys to the Drood Mystery (Charles); Clues to Dickens's "Mystery of Edwin Drood" (Walters); The Murder of Edwin Drood (Carden). 5 vols., 12mo, cloth and boards.

185. **EGAN (P.).** Walks through Bath; History and Antiquities of Rochester; More Famous Houses of Bath and District (Meehan); Dickens-Land (Nicklin); Dickens in Yorkshire (Pascoe); Magazine Articles on Dickens. *Illustrations.* 6 vols., 12mo and 8vo. cloth and boards.

186. **ELLIOT (W. HUME).** The Country and Church of the Cheeryble Brothers; Rambles in Dickens-Land (Allbut); The Dickens Country (Kitton); About England with Dickens (Rimmer); In Dickens Street (Thomson); A Week's Tramp in Dickens-Land (Hughes). *Illustrations.* 6 vols., 12mo and 8vo, cloth.

187. **ELLIOT (W. HUME).** Story of the "Cheeryble" Grants, 1906; In Jail with Charles Dickens (Trumble), 1896; The Law and Lawyers of Pickwick (Gest), 1908; The Law and Lawyers of Charles Dickens, 1905. Together 4 vols., 12mo and 8vo, cloth and buckram.

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188. **ELLISON (FRED E.).** Etchings of Bath. *24 etched plates, signed by the etcher, with descriptive letterpress.* Folio, new buckram. London, 1888

One of 50 proof sets.

189. **EVENINGS OF A WORKING MAN.** Being the Occupation of his Scanty Leisure. By John Overs. With a Preface relative to the Author, by Charles Dickens. 12mo, half morocco, gilt top, by Zaehnsdorf. London, 1844

First Edition. Scarce.

190. **EVERITT (GRAHAM).** English Caricaturists and Graphic Humourists of the Nineteenth Century. *Illustrated.* Royal 8vo, cloth. London, 1893

191. **EXCURSIONS IN THE COUNTY OF SUFFOLK,** 2 vols.; Norwood and Dulwich (Galer); National History and Views of London, London, 1832; and others. *Illustrations.* 9 vols., various sizes and bindings.

192. **EXTRAORDINARY GAZETTE.** Speech of His Mightiness on opening the Second Number of Bentley's Miscellany. Edited by "Boz." *Woodcut vignette by "Phiz."* 8vo, full olive levant morocco, gilt top, by Riviere.

Very rare. Bound in with the above, are: "The Devonshire House Theatricals," from Bentley's Miscellany for 1851; Dickens' Nickleby Proclamation; Passage in the Life of Mr. Watkins Tottle, The first appearance of one of the "Sketches" from "The Monthly Magazine" for 1835; "Charles Dickens, Esq., on the late execution." Very rare; "Mr. Charles Dickens and his late Publishers"; and other interesting and important pieces.

193. **FACES IN THE FIRE (THE).** By Redgap (George F. Pardon). *With 4 beautifully colored etchings, and cuts by T. H. Nicholson.* 16mo, original cloth (hinge cracked), gilt edges. London, n. d.

Issued in the fashion of the Christmas Books.

194. **FACTS AND FIGURES FROM ITALY.** By Don Jeremy Savonarola, addressed during the last two Winters to Charles Dickens, Esq., being an Appendix to his "Pictures." 12mo, original cloth, uncut. London: Richard Bentley, 1847

First Edition. With an account of "Don Jeremy" by an "Eminent Hand," and Notice by Dickens.

195. **FACTS AND FIGURES FROM ITALY.** Another copy. 12mo, half red morocco, original green wrappers bound in. London: Richard Bentley, 1847

196. **FETTE (W. E.).** Dialogues from Dickens, 2 vols.; Complete Poems of Dickens; Schools and Schoolmasters from Dickens (Chapman); Speeches of Charles Dickens. Together 6 vols., 12mo, cloth and half morocco.

197. **FIELD (KATE).** Pen Photographs of Charles Dickens's Readings. Taken from Life. 8vo, half red morocco, original wrappers bound in. Boston, [1868]

First Edition.

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198. **FIELDS (JAMES T.).** Charles Dickens, 1876; My Dickens Friends (Speaight), 1916; Stories from Dickens (McSpadden); Dickens (Shore), 1904; Dickens-Collins Letters, 1892; Oliver Twist. *Illustrations.* 6 vols., 12mo and 16mo, various bindings.

199. **FITZGERALD (PERCY).** The Book Fancier; or, the Romance of Book Collecting. 12mo, cloth, morocco back, gilt top, uncut. London, 1887

One of 250 copies on LARGE PAPER.

200. **FITZGERALD (PERCY).** Life of Charles Dickens as revealed in his Writings. *Portrait and facsimile.* 2 vols., 8vo, cloth, gilt top, uncut. London, 1905

FIRST EDITION.

201. **FITZGERALD (PERCY).** Memories of Charles Dickens. *Illustrated.* Royal 8vo, cloth, uncut. Bristol, n. d., [1913]

FIRST EDITION. Laid in is a 4 pp. A. L. s. from the author, relating to the book.

202. **FITZGERALD (PERCY).** Pickwick Riddles and Perplexities; The Law and Lawyers of Pickwick (Lockwood); Early Adventures of the Pickwickians; The Case of Mrs. Bardell and Mr. Samuel Pickwick; How the Pickwickians amused themselves. *Illustrations.* 5 vols., 16mo and 12mo, cloth.

203. **FITZGERALD (PERCY).** The Pickwickian Dictionary and Cyclopædia. *Frontispiece.* 8vo, cloth. London, n. d.

WITH UNUSUAL AUTOGRAPH LETTERS

204. **FORSTER (JOHN).** The Life of Charles Dickens. *With 500 portraits, facsimiles, and other illustrations, collected, arranged, and annotated by B. W. Matz.* 2 vols., 8vo, cloth, gilt tops, uncut. London: Chapman and Hall, 1911

MEMORIAL EDITION. THERE HAVE BEEN LAID IN THE FOLLOWING IMPORTANT AUTOGRAPH LETTERS:

LEIGH HUNT. A. L. s., 4 pp., small 4to. To Charles Knight, mentioning Dickens.

CHARLES DICKENS. A. L. s., 2 pp., 8vo. To John Knowles. Replying that it will not be possible to use his Theatre for the performance of "Used Up."

CHARLES DICKENS. A. L. s., 4 pp., 8vo. To Joseph Janion, on the same subject.

JOHN FORSTER. A. L. s., 3 pp., 8vo. To Mr. Paxton. Referring to the Dinner to Dickens by the members of the Amateur Company.

WILKIE COLLINS. A. L. s., 4 pp., 8vo. On literary matters.

JOHN FORSTER. A. L. s., 1 p., 8vo. To Mr. Dixon. In regard to the purchase of Tavistock House by Dickens.

CHARLES DICKENS. A. L. s., 1 p. To his brother Frederick about his railway accident.

JOHN FORSTER. A. L. s., 3 pp., 8vo. Concerning proofsheets of his "Life of Dickens."

CHARLES DICKENS. A. L. s., 1 p., 8vo. To Dolby. Regarding his Readings.

A. TENNYSON DICKENS. A. L. s., 1 p., 8vo. To Mr. Wilkins. Letter of thanks.

CHARLES DICKENS, the younger. A. L. s., 2 pp. To Mr. Gardner.

GEORGINA HOGARTH. A. L. s., 4 pp. 8vo. To Miss Rockwell, about the Queen's Jubilee.

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205. **FORSTER (JOHN).** The Life of Charles Dickens. *With 40 illustrations.* Small 4to, half green morocco.

London: Chapman and Hall, n. d.

Accompanying the above is a large collection of portraits, views, etc., for Extra-Illustrating Dickens' Life. Among these are over 150 mounted photograph reproductions of Dickens' portraits at various periods of his life; 60 reproductions of photographs of Dickens' various residences, and nearly 500 miscellaneous plates, these latter unmounted.

206. **FOWLE (DR. T. LLOYD).** Charles Dickens for the Million. 12mo, half red calf, original green wrappers bound in.

London, n. d.

A scarce biography.

207. **FRAUDS UPON THE FAIRIES.** In "Household Words" for October 1, 1853. 8vo, sewn. London, 1853

Accompanying this piece is an AUTOGRAPH LETTER FROM DICKENS to W. H. Wills, 2 pp., 8vo, signed with his initials, REGARDING THIS ARTICLE.

"I have also thought of another, to be called Frauds upon the Fairies, à propos of George Cruikshank's edition. Half playfully and half seriously, I mean to protest most strongly against alteration—for any purpose—of the beautiful little stories which are so tenderly and humanly useful to us in these times when the world is too much with us early and late; and then to re-write Cinderella according to Total Abstinence, Peace Society and Bloomer principles, and expressly for their propagation"; etc.

There is also included a copy of "Household Words" for August 23, 1851, containing "Whole Hogs."

To THESE TWO ARTICLES BY DICKENS, CRUIKSHANK REPLIED in a pamphlet entitled, "A Letter from Hop-o' my-Thumb to Charles Dickens, Esq. upon 'Frauds on the Fairies,' 'Whole Hogs,' etc."

THIS LITTLE PAMPHLET IS ALSO INCLUDED, AN AUTOGRAPH PRESENTATION COPY FROM GEORGE CRUIKSHANK to Dr. Elliotson.

A RARE COLLECTION.

208. **FRITH (W. P.).** My Autobiography and Reminiscences, 2 vols.; Frances Trollope (Trollope), 2 vols.; John Forster and his Friendships (Benton); Memoirs of the Life of John Reeve, 2 vols.; and others. 9 vols., 12mo and 8vo.

TAVISTOCK HOUSE THEATRICALS

209. **FROZEN DEEP (THE).** A Collection of interesting Pieces in connection with the Performance at Dickens' house, January 6, 1857. 8 pieces, mounted.

A RARE AND MOST INTERESTING COLLECTION, comprising:

PLAY BILL OF THE PERFORMANCE, concluding with Mrs. Inchbald's Farce "Animal Magnetism," in both of which plays Dickens appeared, with Wilkie Collins, Mark Lemon, and others.

Large View of Tavistock House.

Newspaper account of the performance, with illustration ("The Ill. Times").

Portrait of Dickens in his Study at Tavistock House.

AUTOGRAPH LETTER OF CHARLES DICKENS, 2 pp., dated Sixteenth January 1857, to the Hon. Mrs. Watson, speaking of the Play: *"I believe that nothing so complete will ever be done again . . . but I shall never separate from the Frozen Deep the drawback of your not having seen it."* With franked envelope.

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AUTOGRAPH LETTER OF WILKIE COLLINS, 3 pp., in reference to printed copies of his dramas: *"I have never published them . . . The only answer . . . which you can give . . . is to state that the Plays are not printed, and are, therefore, not procurable."*

Portraits of the Members of the Amateur Company which performed.

PLAY BILL, WITH AUTOGRAPH LETTERS FROM DICKENS AND COLLINS: A RARE COLLECTION

210. **FROZEN DEEP (THE).** Souvenir of Charles Dickens and "The Frozen Deep," by Wilkie Collins, performed at the Gallery of Illustration for the Benefit of the Family of Douglas Jerrold, August 8th, 1857. 14 pieces, mounted.

THIS RARE COLLECTION consists of:

A PLAY BILL OF THE PERFORMANCE, with Dickens, Collins, Lemon, Miss Hogarth, and others in the Cast. Concluding with the Farce "Uncle John."

Portrait of Dickens in 1857.

Portrait of Wilkie Collins in 1857.

Portrait of Mark Lemon.

AUTOGRAPH LETTER OF CHARLES DICKENS to Daniel Maclise, advising him that his name has been added to the Committee.

AUTOGRAPH LETTER OF CHARLES DICKENS in the third person, to Mr. Haslewood, saying that he "fully believes Mr. Wilkie Collins's Frozen Deep will not be represented in the country."

View of the Gallery of Illustration.

Portrait of Douglas Jerrold.

Two Reserved Seat Tickets, with announcement that the Overture to "The Frozen Deep" composed by Francesco Berger may be had in the Refreshment Room.

THE OVERTURE, by Francesco Berger, Dedicated to Charles Dickens, and inscribed *"from his devoted friend Francesco Berger."*

Portrait of Francesco Berger.

Pen-and-ink portrait of Dickens in the character of Richard Wardour.

AUTOGRAPH LETTER OF WILKIE COLLINS, 4 pp., to Charles Kent. *"Let me see a new company with two such* BORN ACTORS *in it as Charles Dickens and Mark Lemon, and they shall have the price directly."*

Portraits of the Members of the Amateur Company which performed.

211. **FROZEN DEEP (THE).** A Drama in Three Acts by Wilkie Collins. *Portrait of Collins inserted.* 12mo, half red roan, original wrappers bound in. [London], 1866

THE VERY RARE PRIVATELY PRINTED FIRST ISSUE, "NOT PUBLISHED." This play was originally produced at Dickens' house on Jan. 6, 1857, after the manuscript had been gone over and amended by Dickens.

Bound in at the end is a brochure by Collins, relating the adventures and transformations of the play, together with a reduced photograph of the Cast at the performance above mentioned.

212. **GEORGE SILVERMAN'S EXPLANATION.** Pages from the "Atlantic Monthly" for Feb. 1868. With special title-page. 8vo, sheets, ready for binding. Boston, 1868

THE FIRST APPEARANCE OF THIS PIECE.

213. **GILLINGWATER (EDMUND).** Historical Account of St. Edmund's Bury, 1804; The Bath Directory, 1837; Chilcott's

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Descriptive History of Bristol, [1844]; The George Inn, Southwark (Matz), 1918; The Bristol Guide (Mathews), 1825. *Illustrations.* 5 vols., 12mo and 8vo, various bindings.

214. **GISSING (GEORGE).** Charles Dickens. A Critical Study. 12mo, cloth. London, 1898

FIRST EDITION.

215. **GLYDE (JOHN).** Illustrations of Old Ipswich. *12 full-page plates.* Folio, new buckram, gilt top. Ipswich, 1889

FIRST EDITION.

216. **GONE ASTRAY.** *Illustrations by Ruth Cobb.* 12mo, cloth. London: Chapman and Hall, 1912

FIRST EDITION in book form.

217. **GRATZ (SIMON).** A Book about Autographs. *Illustrated.* 8vo, buckram, gilt top, uncut. Philadelphia, 1920

One of 500 copies. The latest and most readable work on the subject of autographs.

218. **GREAT EXPECTATIONS.** 3 vols., 12mo, original cloth, uncut. London: Chapman and Hall, 1861

Accompanying this copy are the series of 24 illustrations by Kyd; 8 by Eytinge; 34 woodcuts from the "Peterson" edition, and 21 illustrations in color, by Pailthorpe.

219. **GREAT EXPECTATIONS.** Grosse Erwartungen. *With 12 illustrations by Karl Reinhardt.* 2 vols., 16mo, new red buckram, original wrappers bound in (two leaves repaired). Leipzig, 1862

FIRST GERMAN EDITION.

220. **GREAT EXPECTATIONS.** 8vo, wrappers, uncut. Philadelphia: Peterson, n. d.; Another copy. Author's American Edition. 8vo, cloth. Philadelphia: Peterson, n. d.; Another copy. 12mo, cloth. Boston: Fuller, 1862. *Illustrations.* Together 3 vols.

221. **GROLIER CLUB.** Catalogue of an Exhibition of the Works of Charles Dickens. With an Introduction by Royal Cortissoz. *Colored portrait, the earliest known of Dickens, facsimiles, etc.* 8vo, boards, uncut. New York, 1913

One of 300 copies.

222. **GUIDE BOOKS.** Miscellaneous Guide Books of London, Kent, Bath, and other places of Dickens interest. 29 vols., various sizes and bindings.

223. **GUILD OF LITERATURE AND ART.** An Act to Incorporate the Guild of Literature and Art. June 2, 1854; An Act to provide for the winding up and dissolution of the Guild of Literature and Art. July 15, 1897. In one vol., small folio, half red calf.

THE ORIGINAL PARLIAMENTARY ACTS COVERING THE BEGINNING AND THE END of the project which claimed so much of Dickens' time and attention.

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224. **GUILD OF LITERATURE AND ART.** Play Bill of the Performance at Devonshire House, May 27, 1851. Folio, mounted.

VERY RARE. "Not So Bad as We Seem" was played on this occasion, the play being written especially for this performance by Bulwer. Dickens played the part of Lord Wilmot, and in the concluding piece, "Mr. Nightingale's Diary," he played Mr. Gabblewig. Mark Lemon, John Forster, Wilkie Collins, John Tenniel and others supported him in the cast.

225. **GUILD OF LITERATURE AND ART.** Play Bill of the Performance at the Town Hall, Birmingham, May 12, 1852. Folio, mounted.

RARE. At this Performance Dickens played the part of Lord Wilmot, in Bulwer's Comedy, "Not So Bad as We Seem." The Concluding piece was "Mr. Nightingale's Diary," in which Dickens played six parts. He was supported by Wilkie Collins, John Forster, Mark Lemon, John Tenniel, and others.

226. **GUILD OF LITERATURE AND ART.** A Variation of the above Bill. Printed in smaller type.

227. **GUILD OF LITERATURE AND ART.** Play Bill of the Performance at Free Trade Hall, Manchester, Sept. 1, 1852. Folio, mounted.

RARE. At this performance Charles Dickens played the part of Sir Charles Coldstream in "Used Up," and played six parts in "Mr. Nightingale's Diary." He was supported by Wilkie Collins, Mark Lemon, Augustus Egg, and others.

228. **HANAFORD (PHEBE A.).** Life and Writings of Charles Dickens; Charles Dickens (Moses); Life and Writings of Charles Dickens (Hammond); Life of Charles Dickens (Mackenzie); Charles Dickens as I Knew Him (Dolby). 5 vols., 12mo.

229. **HARD TIMES.** For These Times. 12mo, original cloth, uncut. London: Bradbury & Evans, 1854

FINE COPY OF THE FIRST EDITION. With 6 illustrations by Eytinge laid in.

230. **HARPER (CHARLES G.).** The Old Inns of Old England. *Illustrated by the author and from prints and photographs.* 2 vols., 8vo, cloth, gilt tops, uncut. London: Chapman and Hall, 1906

FIRST EDITION.

231. **HARTE (BRET).** Condensed Novels. *Illustrations.* 12mo, cloth. Boston, 1871

FIRST EDITION. Contains "The Haunted Man," by Ch-r-s D-ck-ns.

DICKENS ON GHOSTS

232. **HAUNTED HOUSE (THE).** Dickens (Charles). A. L. s., 2 pp., 8vo. Office of All the Year Round. Sixth September, 1859. To William Howitt. A fine letter on the "Haunted House."

"I don't adopt my contributor's theory. He is a well known man, with very curious experiences, and all the stories that he relates in his

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own person, I have heard him tell for years . . . He himself inhabited a very famous Kentish Haunted House, and it is shut up to this day—or was, the other day." Then follow most interesting expressions by Dickens on the subject of Ghosts.

233. **HAUNTED HOUSE (THE).** Dickens (Charles). A. L. s., 1 p., 8vo. Gad's Hill Place. Thirty First October, 1889. To William Howitt. With franked envelope.

"I will only add . . . that if you know of any haunted house, whatsoever, within the limits of the United Kingdom, where nobody can live, eat, drink, sit, stand, lie or sleep, without spirit-molestation, I believe I can produce a gentleman who will readily try its effect in his own person."

234. **HAUNTED HOUSE (THE).** Dickens (Charles). A. L. s., 1 p., 8vo. Office of All the Year Round. Eighth November, 1859. To William Howitt. With franked envelope.

"In your list of haunted houses I observe a public-house in London. As it is locally easy of access, my friend proposes to begin with that. Can you tell me where it is. I will undertake to try to get the landlord's consent to the House's being exorcised by my friend"; etc.

235. **HAUNTED HOUSE (THE).** Dickens (Charles). A. L. s., 1 p., 8vo. Tavistock House, Fifteenth November, 1859. To William Howitt. With franked envelope.

A MOST INTERESTING LETTER about a "Haunted House," which "a friend" desired to rent—possibly for color for a tale.

"My friend . . . has an idea of taking the Haunted House at Cheshunt altogether. Can you tell me to whom application should be made about it?"

236. **HAUNTED MAN (THE),** and The Ghost's Bargain. *Illustrated.* 16mo, original red cloth, gilt edges.
London: Bradbury & Evans, 1848

FIRST EDITION.

237. **HAUNTED MAN (THE)** and The Ghost's Bargain. 8vo, original wrappers, uncut (pages foxed). In cloth slip case.
New York: Harper & Brothers, n. d.

FIRST AMERICAN EDITION.

238. **HERBERT (W.).** Antiquities of the Inns of Court and Chancery . . . with a concise history of the English Law. *Illustrated with 24 engraved plates.* 8vo, new green buckram.
London, 1804

239. **HOLIDAY ROMANCE (A).** The Pages from "Our Young Folks" for Jan., March, April and May, 1868. *Portrait and illustrations.* 8vo, half red morocco. Boston, 1868

THE FIRST APPEARANCE of this story, for which Dickens received £1000.

240. **HOLIDAY ROMANCE (A).** Another copy, in sheets, ready for binding, with special title and original covers. Boston, 1868

241. **HOLLY-TREE INN (THE).** A New Christmas Story by Charles Dickens. 8vo, original wrappers, uncut. In cloth case.
New York: Dix and Edwards, 1855

EARLY AMERICAN EDITION.

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242. **HOLMES (OLIVER WENDELL).** The Stars their Early Vigils Keep. Song, as Sung at the Complimentary Dinner to Charles Dickens. *Portrait of Dickens on title.* 4to, 6 pp.
Boston: Lith. by Thayer, [1842]

VERY SCARCE.

243. **HOOK (THEODORE).** The Humorist. Phila., 1837; Recreations of a Literary Man (Fitzgerald). London, 1883. 2 vols., 12mo, boards and half calf.

244. **HORNE (R. H.).** A New Spirit of the Age; Home and Social Philosophy; Poems of Adelaide A. Proctor. Introduction by Dickens; The Poe Cult (Didier); A Basket of Chips (Brougham); Nonsense (Pomeroy). 6 vols., 12mo, cloth and half calf.

245 **HOSPITAL FOR SICK CHILDREN.** Speech of Charles Dickens on behalf of the Hospital. 16mo, original yellow wrappers. London, 1867

EXTREMELY RARE. Included is an 8 pp. booklet, containing an extract from "Our Mutual Friend," chap. 9, p. 250.

246. **HOUSEHOLD WORDS.** The Guild of Literature and Art, in the number for May 10, 1851; also Vols. 6, 7 and 8 (2). Together 4 vols. and one number, 8vo, various bindings.

247. **HOWITT (WILLIAM).** A. L. s., 3 pp., 8vo. Highgate, Dec. 19, 1865. To Mr. Ferd. Freiligrath, Jr.

248. **HUBBARD (ELBERT).** Little Journeys to the Homes of Dickens, Thackeray and others; Charles Dickens (Dickens); Charles Dickens, his Life and Works (Perkins); Charles Dickens (Keim); Dickens: How to Know Him (Burton); My Father as I Recall Him (Dickens). *Illustrations.* 6 vols., 12mo.

249. **HUGHES (JAMES L.).** Dickens as an Educator, 1901; The Charles Dickens Originals (Pugh), 1912; Charles Dickens and Music (Lightwood); Charles Dickens and the Law (Fyfe); Phases of Dickens (Walters), 1911. Together 5 vols., 12mo, cloth.

250. **HUMOR AND PATHOS OF CHARLES DICKENS** (The). 1885-6. *Illustrated.* 18mo, original wrappers.
New York: Pub. for Geo. G. Rockwood, [1886]

AN UNUSUAL AND SCARCE LITTLE PUBLICATION.

251. **HUMOR AND PATHOS OF CHARLES DICKENS** (The). Another copy, but lacking the original wrappers.

252. **HUNTED DOWN.** In the "Piccadilly Annual of Entertaining Literature," [for 1870.] *Illustrations by Thackeray, Du Maurier and others.* 8vo, half morocco, gilt top.
London: Hotten, [1870]

Contains also contributions by Mark Twain, Thackeray, Bret Harte and others.

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253. **HUNTED DOWN.** A Story. With some account of Thomas Griffiths Wainewright, the Poisoner. *Vignette.* 16mo, original green wrappers (back a little worn).
London: Hotten, [1870]

First English Edition. This story originally appeared in the "New York Ledger," Robert Bonner paying Dickens £1000 for it.

254. **HUNTED DOWN.** Another copy. 16mo, half red roan, original wrappers bound in. London: Hotten, [1870]

255. **ILLUSTRATIONS.** Facsimiles of Original Drawings, Sketches, and Studies for Illustrations in the Works of Charles Dickens. *30 plates by Cruikshank, Browne, Leech, Stone, and Fildes.* Small 4to, in buckram portfolio. London, 1900

256. **ILLUSTRATIONS.** Scenes and Characters from the Works of Charles Dickens. *Being 866 pictures printed from the original wood blocks, by Barnard, Frost, Dalziel, "Phiz," Sir Luke Fildes, and others.* Imp. 8vo, cloth. London, 1908

257. **ILLUSTRATIONS.** A Collection of about 225 woodcut illustrations for Dickens' Works. On stiff paper.

258. **ILLUSTRATIONS.** A Miscellaneous Collection of many hundred engraved views, scenes, etc., gathered from every conceivable source by Mr. Wilkins, for Extra-Illustrating purposes.

259. **ILLUSTRATIONS.** Illustrated Books of Views: London in the 19th Century; Finden's Views of Ports, etc.; Beauties of England and Wales, and others similar, from which plates have been extracted here and there. 23 vols., 4to and folio. (Sold as are.)

260. **ILLUSTRATIONS.** A Miscellaneous Collection of 4to and folio plates illustrating Dickens' Works, by Barnard, Gibson, and others, not quite perfect, and many loose plates. In various portfolios.

261. **ILLUSTRATIONS.** A Collection of 130 Photographic Views, illustrating places mentioned in the Works of Charles Dickens. Neatly mounted to 8vo, and enclosed in two half red morocco solander cases.

262. **ILLUSTRATIONS.** A Collection of about 250 illustrations by various artists, for Extra-Illustrating Dickens, reproduced in Van Dyke Gravure.

263. **IMMORTELLES** from Charles Dickens. By Ich. 12mo, original cloth, uncut. London, 1856

First Edition.

264. **IN MEMORIAM.** The Cornhill Magazine for Feb. 1864, containing Dickens' Monody on Thackeray. 8vo, boards, uncut, original wrappers bound in. London, 1864

Contains also Trollope's article on Thackeray, also a Poem by Lord Houghton.

265. **IN MEMORIAM.** The Original Pages of "The Cornhill Magazine," for Feb. 1864, containing Dickens' "In Memoriam"

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(on Thackeray); also Trollope's Monody on Thackeray together with Lord Houghton's Poem. In one vol., 8vo, three-quarter olive levant morocco, gilt top, by Riviere. London, 1864

EXTRA-ILLUSTRATED with three engraved portraits of Thackeray. Bookplate of John Neville Cross.

WITH TWO AUTOGRAPH LETTERS

266. **INTERNATIONAL COPYRIGHT.** The Circular Letter issued by Dickens, Seventh July, 1842, referring to his efforts for International copyright, while on his American Tour. In cloth cover. Devonshire Terrace, 1842

Accompanying this Circular, ARE TWO AUTOGRAPH LETTERS FROM CHARLES DICKENS, one, dated 27th April, 1848, to Dr. T. G. Flugel, reading in part:

"I have never lost, nor shall I ever lose, any occasion of calling the attention of literary men to the defective and shameful state of the law of copyright as between different countries", etc.

The other, to F. Saunders, dated Washington, Sixteenth March, 1842, in which he states that he has confided the petition to Mr. Clay's charge, and that it has been referred to a Committee of which Mr. Kennedy is the Chairman (referring to John P. Kennedy, the author).

267. **IPSWICH.** History & Description of the Town and Borough of Ipswich, including the Villages and Country Seats in its Vicinity. *Engraved title and plates.* 8vo, buckram. Ipswich, [1830]

268. **IS SHE HIS WIFE?** or, Something Singular. A Comic Burletta in One Act. 18mo, original cloth. Boston, 1877

THE EXTREMELY RARE BOSTON EDITION. There is NO copy of the original publication known.

269. **IS SHE HIS WIFE?** Play Bill of the Performance at the St. James's Theatre, March 7, 1837; April 3, 1837, and May 5, 1837. 3 pieces. Folio, mounted.

270. **JACKSON (JOSEPH).** Dickens in Philadelphia. 8vo, three-quarter green morocco, gilt top, by Stikeman. Philadelphia, 1912

EXTRA-ILLUSTRATED with portraits and views.

271. **JEAFFRESON (JOHN CORDY).** A Book of Recollections. 2 vols., 12mo, cloth, uncut. London, 1894

FIRST EDITION.

272. **JERROLD (DOUGLAS).** Life of George Cruikshank in Two Epochs. *With 84 illustrations.* 12mo, half blue calf, gilt top, uncut, by Zaehnsdorf. London, 1898

273. **JERROLD (BLANCHARD).** The Best of all Good Company. A Day with Charles Dickens. Three different editions. London, 1871, London, 1872, and Boston, 1873; Charles Dickens. The Story of his Life. N. Y., 1870. 4 vols., 8vo, half roan and cloth.

274. **KENT.** Excursions in the County of Kent; Mr. Pickwick's Kent; In Kent with Charles Dickens (Frost); Highways and Byways in Kent (Jerrold); Kent (Shore). *Colored and other illustrations.* 5 vols., various sizes, cloth and boards.

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275. **KENT (CHARLES).** Humour and Pathos of Charles Dickens; Religious Sentiments of Charles Dickens; Philosophy of Charles Dickens (Canning); Pen Photographs of Charles Dickens's Readings (Field); Charles Dickens as a Reader (Kent). 5 vols., 12mo, cloth.

276. **KITTON (FREDERIC G.).** Phiz. A Memoir. London, 1882. SPECIAL EDITION; John Leech, Artist and Humourist. London, 1883. *Portraits and numerous illustrations.* 2 vols., 8vo, half calf, gilt tops, uncut, by Larkins. London, 1882-3

277. **KITTON (FREDERIC G.).** Charles Dickens by Pen and Pencil, and a Supplement. *Numerous fine illustrations on India paper, with remarques. With extra portfolio of plates.* 3 vols., folio, three-quarter brown levant morocco, gilt tops, uncut.
London, 1890

FINE COPY, EXTRA-ILLUSTRATED with 70 fine portraits, scenes, wrappers, plates, etc., INCLUDING THE SUPPRESSED PORTRAIT OF CHARLES DICKENS, by "Phiz"; the same, re-etched by Joyeux; PROOF ON INDIA PAPER of "Phiz"; PROOF PORTRAIT of Thackeray, by Garrett; numerous fine PROOFS of Dickens at various ages; etc., etc.

278. **KITTON (FREDERIC G.).** Dickens and his Illustrators. *With 22 portraits and facsimiles of 70 original drawings now reproduced for the* FIRST TIME. 4to, three-quarter brown levant morocco, gilt top, uncut, by Stikeman. London, 1899

FINE COPY.

279. **KITTON (FREDERIC G.).** Minor Writings of Charles Dickens; Poems and Verses of Charles Dickens; Novels of Charles Dickens; Charles Dickens, his Life, Writings, and Personality; Dickensiana. 5 vols., 16mo and 12mo, cloth and half morocco.

280. **LAMPLIGHTER (THE).** A Farce. Now First Printed from a Manuscript in the Forster collection at the South Kensington Museum. 12mo, half red roan, original wrappers bound in. London, 1879

THE RARE FIRST EDITION, One of only 250 copies privately printed. The MS. was only discovered years after the death of Dickens, having been offered to Macready for representation, and even rehearsed, but never acted.

281. **LANGTON (ROBERT).** The Childhood and Youth of Charles Dickens. *Numerous illustrations.* 4to, half olive levant morocco, gilt top, uncut, original front cover bound in, by Riviere.
Manchester, 1883

SUBSCRIBER'S LARGE PAPER COPY.

282. **LANGTON (ROBERT).** Charles Dickens and Rochester; Charles Dickens. Sketches in Acrostics; The Ancestry of Catherine Thomson Hogarth, and other pamphlets and booklets. 37 pieces.

283. **LANGTON (ROBERT).** Childhood and Youth of Charles Dickens; Notes on the Life and Writings of Dickens; Charles Dickens in Illinois (Snyder); Boz and Bath (Fitzgerald);

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Charles Dickens (Chesterfield and Kitton); Charles Dickens (Dulcken). 6 vols., 12mo and 8vo, cloth and half roan.

284. **LAUCHLIN (CLARA B.).** Stories of Authors' Loves; Dickens and the Drama (FitzGerald); Makers of English Fiction (Dawson); The Dickens Circle (Ley); Who's Who in Dickens (Fyfe). *Illustrations.* 5 vols., 12mo and 8vo.

285. **LAYARD (GEORGE S.).** George Cruikshank's Portraits of Himself. *With more than 40 illustrations.* 8vo, cloth, brown morocco back, gilt top, uncut. London, 1897

286. **LAYARD (GEORGE S.).** Suppressed Plates, Wood Engravings, etc., together with other Curiosities germane thereto. *Numerous illustrations.* 8vo, cloth, gilt top, uncut. London, 1907

287. **LAZY TOUR OF TWO IDLE APPRENTICES;** No Thoroughfare; The Perils of Certain English Prisoners. *Illustrations.* 8vo, cloth, uncut. London, 1890

First collected edition. Fine copy.

288. **LE GALLIENNE (RICHARD).** Rudyard Kipling. With a Bibliography by John Lane. *Portrait.* 12mo, cloth, gilt top, uncut. London, 1900

First Edition.

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SECOND SESSION

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289. **LEGLER (HENRY E.).** Walt Whitman Yesterday and To-day. 8vo, boards, paper labels, uncut. Chicago, 1916

First Edition. One of 600 copies issued by "The Brothers of the Book."

290. **LEHMANN (R. C.).** Charles Dickens as Editor. Being Letters written by him to William Henry Wills, his sub-editor. *Portraits.* 8vo, cloth, gilt top, uncut. New York, 1912

291. **LETTERS OF CHARLES DICKENS (THE).** Edited by his Sister-in-law and his Eldest Daughter. 3 vols., 8vo, cloth. London, 1880-82

292. **LETTERS OF CHARLES DICKENS.** Another copy. 3 vols., 12mo, cloth. New York, n. d.

293. **LIBRARY OF FICTION (THE).** *With 14 illustrations.* 2 vols., 8vo, original cloth, uncut (vol. 1 loose in covers, and a little shaken). London: Chapman and Hall, 1836-7

First Edition. Contains the first publication of "The Tuggses at Ramsgate," and "A Little Talk about Spring." The first piece had two illustrations by Seymour.

294. **LITTLE DORRIT.** *Engraved portrait of Dickens by Finden after Maclise, and 29 etched plates by "Phiz."* 8vo, in the Original Parts (20 in 19), original blue wrappers, some backs repaired, uncut. In 2 half red morocco solander cases. London: Bradbury & Evans, 1838-9

First Issue in the Original Parts, and with the white slip in Part XVI, and the advertisements.

Accompanying this copy are 16 illustrations by Eytinge, and 4 by Darley.

295. **LITTLE DORRIT.** Klein Dorrit. *With 40 illustrations by Hablot K. Browne.* 5 vols., 16mo, new red buckram, original wrappers bound in. Leipzig, 1856

First German Edition.

296. **LIZZIE LEIGH.** A Domestic Tale. 12mo, original wrappers, uncut. New York: Dewitt & Davenport, 1850

Extremely scarce. This tale is credited to Dickens on the wrapper, and at one time was ascribed to him, but it is now known to be by Mrs. Gaskell. Accompanying it is an excerpt from the Irving Offering for 1851, containing this story, also credited to Dickens.

297. **LOFTIE (W. J.).** The Inns of Court and Chancery. *Illustrations by Herbert Railton.* Folio, cloth. London, 1893

First Edition.

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298. **LOVING BALLAD OF LORD BATEMAN (THE).** *Illustrated by George Cruikshank.* Square 18mo, original cloth.
London: Charles Tilt, 1839

First issue of the rare First Edition, with the page numbers in the centre of the page. A copy of the reprint is included.

299. **LUCAS (E. V.).** The Second Post; Letters to Dead Authors (Lang); Fly Leaves (Calverley); George Meredith (Barrie); Holiday Book (Streebor); About Dickens (Leffmann). 6 vols., 16mo and 12mo.

300. **McSPADDEN (J. W.).** Synopses of Dickens's Novels; Through the Year with Dickens (Dickens); The Wisdom of Dickens (Scott); The Tale of Charles Dickens (Wells); A Dickens Dinner Party (Beanland); The Boz Birthday Book (Ley). 6 vols., various sizes and bindings.

301. **MARTIN CHUZZLEWIT.** *With 40 illustrations by "Phiz."* 8vo, in the Original Parts (20 in 19), original wrappers, uncut (some wrapper repairs as usual). In 2 half red morocco solander cases. London: Chapman and Hall, 1843-4

First issue in the original parts, with the transposed £ on the engraved title-page, and with the advertisements. A nice clean copy.

302. **MARTIN CHUZZLEWIT.** Leben und Abenteuer Martin Chuzzlewit's. *With 40 illustrations by Phiz.* 5 vols., 16mo, new red buckram. Leipzig, 1843

First Edition in German.

303. **MARTIN CHUZZLEWIT.** Leven en Lotgevallen van Maarten Chuzzlewit, zijne Bloedver wanten, vrienden en Vijanden. *With numerous illustrations reproduced from the English Edition.* 3 vols., 8vo, new red buckram, original stiff boards bound in.
Amsterdam, 1843-4

First Edition in Dutch.

304. **MARTIN CHUZZLEWIT.** *With illustrations by "Phiz."* Tall 8vo, in the Original 7 Parts, original wrappers, uncut (one back worn). In half green morocco solander case.
New York: Harper & Brothers, 1844

First American Edition.

305. **MARTIN CHUZZLEWIT.** French's Acting Edition; Tom Pinch. French's Edition; and Play Bill of March 2, 1868. 3 pieces.

306. **MARTIN CHUZZLEWIT.** Lacy's Acting Edition. 12mo, boards, original wrappers bound in. London, n. d.

307. **MARTIN CHUZZLEWIT.** Play Bills of the Performances at the Theatre Royal, on July 18, [1844]; July 22, [1844] at the Royal Victoria Theatre; and on March 2, 1868, at the Olympic Theatre. 3 pieces. Folio, mounted.

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308. **MARTIN CHUZZLEWIT.** My Own Home and Fireside. Being Illustrative of the Speculations of Martin Chuzzlewit and Co., among the "Wenom of the Walley of Eden." By Syr [Samuel A. Allen]. 12mo, cloth. Philadelphia, 1846

First Edition.

309. **MARY BOYLE,** Her Book; Childhood and Early Manhood of Leo Tolstoy; Yesterdays with Authors (Fields); Princes, Authors and Statesmen of our Time (Parton); The Charles Dickens Birthday Book. 5 vols., 12mo and 8vo, cloth.

310. **MARZIALS (FRANK T.).** Life of Charles Dickens. 12mo, three-quarter blue levant morocco, gilt top, uncut.
London, 1887

First Edition. EXTRA-ILLUSTRATED with about 40 portraits and plates from various editions of his works, by "Phiz," Barnard, Kyd, etc., and autographs of Lord Russell and Lord Jeffrey.

IN THE ORIGINAL 88 PARTS

311. **MASTER HUMPHREY'S CLOCK.** *With illustrations by G. Cattermole and H. K. Browne.* Royal 8vo, in the Original 88 Parts, original wrappers, uncut. In three half red morocco solander cases. London: Chapman and Hall, 1840-41

FINE COPY OF THE FIRST ISSUE IN ITS MOST DESIRABLE AND RAREST FORM, BEING IN THE ORIGINAL WEEKLY PARTS, with the advertisements, AND WITH THE WRAPPERS IN PERFECT STATE.

Accompanying this copy are 32 plates by Sibson, and 6 plates by Darley.

312. **MASTER HUMPHREY'S CLOCK.** *With illustrations by George Cattermole and Hablot Browne.* 3 vols., royal 8vo, half green morocco, gilt tops, by Stikeman.
London: Chapman and Hall, 1840-41

First Edition. EXTRA-ILLUSTRATED by the addition of the Sibson plates and the woodcut illustrations by Sol. Eytinge.

313. **MASTER HUMPHREY'S CLOCK.** *With illustrations by George Cattermole and Hablot Browne.* 3 vols., royal 8vo, original cloth. London: Chapman and Hall, 1840-41

First Edition.

314. **MASTER HUMPHREY'S CLOCK.** De Klok van Meester Humphrey. *With a series of very interesting plates copied from the English Edition.* 5 vols., 8vo, new red buckram (plates a little foxed). Amsterdam, 1840-42

First Edition in Dutch. Scarce.

315. **MASTER HUMPHREY'S CLOCK.** Another copy.

316. **MASTER HUMPHREY'S CLOCK.** Play Bill of the Performance at the Royal Victoria Theatre, on June 22, 1840. Folio, mounted.

317. **MELVILLE (LEWIS).** Some Aspects of Thackeray. *Illustrated.* 12mo, cloth, gilt top, uncut. Boston, 1911

First Edition.

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318. **MEMOIRS OF JOSEPH GRIMALDI.** Edited by "Boz." *With illustrations by George Cruikshank.* 2 vols., original cloth, uncut. London: Richard Bentley, 1838

First issue of the First Edition, in pink cloth, and with the plate "The Last Song," without the border, indicating its first state.

319. **MEMOIRS OF JOSEPH GRIMALDI.** Edited by "Boz." *Illustrations by George Cruikshank, and a colored frontispiece by Harris.* 12mo, half calf. London: Richard Bentley, 1846

New Edition, with Notes and Additions, revised by Charles Whitehead.

320. **MENKEN (ADAH ISAACS).** Infelicia; The Temple (Bellot); Recollections (Childs); Recollections of Writers (Clarke); A Dickens Dictionary (Philip); Charles Dickens and Rochester (Langton). *Presentation copy;* Glimpses of Charles Dickens. *Illustrations.* 12mo and 8vo, various bindings.

321. **MISCELLANEOUS** American Editions of Dickens' Works. The Chimes. Phila., 1846; Pickwick Papers. Phila.: Peterson, n. d.; Pickwick Papers. N. Y.: Appleton, n. d.; and others. 16 vols., mainly 8vo, cloth.

322. **MOORE (ISABEL).** Talks in a Library with Laurence Hutton. *Illustrated.* 8vo, buckram, gilt top, uncut. New York, 1905

First Edition. Laid in is an A. L. s., 2 pp., of the author.

323. **MR. NIGHTINGALE'S DIARY.** A Farce. In One Act. 18mo, original cloth. Boston, 1877

The first published edition, and practically the only one procurable. Fine copy.

324. **MR. THACKERAY, MR. YATES, AND THE GARRICK CLUB.** The Correspondence and Facts stated by Edmund Yates. 8vo, new gray blue wrappers, uncut. Printed for Private Circulation, 1859

First issue, with Dickens' name spelled "Dickes" on p. 14. Laid in are two portraits of Thackeray, and one each of Dickens and Yates.

325. **MRS. GAMP WITH THE STROLLING PLAYERS.** An Unfinished Sketch. 8vo, boards, uncut. New York, 1899

One of 85 copies privately printed from the original manuscript. Written by Dickens in 1847 to aid Leigh Hunt.

326. **MRS. LIRRIPER'S LODGINGS.** 8vo, boards, cloth back, original wrappers bound in. Mobile, Ala., 1864

Rare confederate issue. Included with this is an edition of the same work, published by Harper in 1863.

327. **MUDFOG PAPERS.** *Plates by George Cruikshank.* Pages from "Bentley's Miscellany." 8vo, sheets, ready for binding, with special title-page. London: Richard Bentley, 1837-9

The first appearance of these papers.

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328. **MUDFOG PAPERS (THE).** Another copy. 8vo, half red morocco, gilt edges. [London, 1837-9]

THE FIRST APPEARANCE OF THESE PAPERS. Dickens' "Familiar Epistle from a Parent to a Child," being his Valedictory to the Miscellany, is included.

329. **MUDFOG PAPERS (THE). NOW FIRST COLLECTED.** 12mo, original red cloth. London, 1880

330. **MUSIC SHEETS.** The Boz Quadrilles, Boston, 1842; Boz in Bozton. *Portrait of Dickens.* Boston, [1842]; There's a Charm in Spring ["Village Coquettes"]. London, n. d.; The Chimes Quadrilles. *Colored title.* London, n. d.; The Ivy Green, by Dickens, 3 copies (one in MS.). N. Y., 1838. Together 7 pieces, 4to.

331. **NEWSVENDORS' BENEVOLENT AND PROVIDENT INSTITUTION.** Speeches in behalf of the Institution, by the late Charles Dickens, President. 12mo, half red roan, original wrappers bound in. London, n. d.

VERY SCARCE. Laid in is a photostat of an illustration from "Fun," picturing Charles Dickens at the Dinner of April 6, 1870.

332. **NICHOLAS NICKLEBY.** *Engraved portrait of Dickens and 39 etchings by "Phiz."* 8vo, in the Original Parts (20 in 19), original wrappers (some repairs), uncut. In 2 half red morocco solander cases. London: Chapman and Hall, 1838-9

FIRST ISSUE IN THE ORIGINAL PARTS, and with the "Notice" in Part XIV regarding the plates, IN DUPLICATE. The four plates in Parts I and II have the publishers' imprint, which was omitted in later impressions. In line 17 of page 123 occurs the misprint of the word "visiter" instead of "sister."

Accompanying this copy are the following EXTRA ILLUSTRATIONS.

Thirty-two plates by Barnard; 24 plates by Kenny Meadows; 32 plates by Onwhyn; 16 woodcuts by Sol. Eytinge; 28 woodcuuts by Harry Furniss; 39 illustrations by "Phiz," published in Leipzig, 1843, and 42 illustrations by various artists, making a total of 213 illustrations.

333. **NICHOLAS NICKLEBY.** *With illustrations by Phiz, and portrait of Dickens by Finden after Maclise.* 8vo, cloth, uncut. London: Chapman and Hall, 1839

FIRST EDITION. Accompanied by about 50 extra plates.

334. **NICHOLAS NICKLEBY.** *With illustrations by "Phiz."* Royal 8vo, in the Original Parts (20 in 19), original yellow wrappers (name cut from upper corners of three wrappers, and backs a little worn), uncut. In half green morocco solander case. Philadelphia: Carey, Lea and Blanchard, 1838-9

FIRST AMERICAN EDITION. VERY SCARCE.

335. **NICHOLAS NICKLEBY.** *With illustrations by "Phiz," and the Lawrence portrait of Dickens.* 8vo, new green buckram. New York: James Turney, Jr., 1839

A VERY SCARCE EDITION.

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336. **NICHOLAS NICKLEBY.** Tales of the Day. Selected from the most distinguished English Authors as they issue from the Press. 3 vols., 8vo, cloth. Boston: H. P. Nichols & Co., 1838

Contains "Nicholas Nickleby."

337. **NICHOLAS NICKLEBY.** A Collection of Colored Character plates, Play Bill, etc., as detailed below. 13 pieces, some mounted to folio. Loose in cloth portfolio.

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Colored Character Sketches of Mr. Cullenford as "Ralph," Miss Shaw as "Madame Mantalini," Mrs. Keeley as "Smike," Mr. Yates as "Mantalini," and O. Smith as "Newman Noggs."

The Penny Satirist for Dec. 15, 1838, with woodcuts of Scenes from the Play.

338. **NICHOLAS NICKLEBY.** *A Collection of 38 plates,* INDIA PROOFS, *printed from the Original Steel Plates, engraved by T. Onwhyn, each leaf hinged.* 4to, three-quarter green morocco, gilt top, by Stikeman. London: Allen, n. d.

339. **NICHOLAS NICKLEBY.** A Farce, in Two Acts. By Edward Stirling. *Frontispiece* (stained). 12mo, half green morocco. London: Chapman and Hall, n. d.

340. **NICHOLAS NICKLEBY.** Another copy. 12mo, half calf. London: National Acting Drama Office, n. d.

341. **NICHOLAS NICKLEBY.** Play Bills of the Performances at the Liver Theatre, Jan. 3, 1839, and at the Theatre-Royal, Edinburgh, Jan. 6, 1848 and Feb. 6, 1851. 3 pieces. Folio, mounted.

342. **NICHOLS (THOMAS L.).** Forty Years of American Life. 2 vols., 8vo, cloth, uncut. London, 1864

Contains an account of the Reception of Dickens in America, the "Boz" Ball, etc.

343. **NICHOLSON (WILLIAM).** Twelve Portraits. In color. In 4to cloth portfolio. N. p., n. d.

SCARCE. Includes portraits of Whistler, Kipling, Sarah Bernhardt, Sir Henry Irving, etc.

344. **NO THOROUGHFARE.** A Drama in Five Acts and a Prologue. By Charles Dickens and Wilkie Collins. 12mo, wrappers. New York: De Witt, n. d. [1867]

VERY SCARCE. This is the only one of Dickens' writings which he himself helped to dramatize.

345. **NO THOROUGHFARE.** Identity; or, No Thoroughfare. By Louis Lequel. 12mo, wrappers.
New York: Samuel French, n. d. [1867]

VERY SCARCE.

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346. **NO THOROUGHFARE.** By C——s D——s, Bellamy, Brownjohn, and Domby. Second Edition, revised, corrected and enlarged upon by Brownjohn. 8vo, half red morocco, original wrappers bound in. Boston: Loring, 1868

"Bellamy Brownjohn" was Robert Carr Dunham, and this is an autograph presentation copy from him, signed with his pseudonym.

347. **OLD CURIOSITY SHOP (THE).** A Tale. *With illustrations by George Cattermole and Hablot K. Browne.* Royal 8vo, three-quarter brown morocco, gilt top by Stikeman.
London: Chapman and Hall, 1841

348. **OLD CURIOSITY SHOP (THE),** and other Tales. *With numerous illustrations by Cattermole, Browne, and Sibson.* 8vo, new green buckram. Philadelphia: Lea and Blanchard, 1841

First American Edition.

349. **OLD CURIOSITY SHOP (THE),** and other Tales. Another copy. 8vo, in the original 4 parts, original green wrappers (repaired, and pp. spotted), uncut.
Philadelphia: Lea and Blanchard, 1842

350. **OLD CURIOSITY SHOP (THE).** Le Marchand d'Antiquités. *Woodcut illustrations.* Small folio, new brown buckram (pages spotted). [Paris, n. d.]

351. **OLD CURIOSITY SHOP (THE).** Bumble's Courtship. French's Edition; The Old Curiosity Shop, Dick's Edition; Play Bills of Performances Oct. 13, 1853, and March 25, [1871]. 4 pieces.

352. **OLD CURIOSITY SHOP.** Play Bill of the Performance at the City of London Theatre, on Nov. 30, 1840. Folio, mounted.

353. **OLIPHANT (MRS.).** Victorian Age of English Literature, 2 vols.; Glory and Shame of England (Lester), 2 vols.; Miscellanies, by Stephen Collins; Matthew Carey (Bradsher). 6 vols., 12mo and 8vo, cloth and half calf.

354. **OLIVER TWIST;** or, The Parish Boy's Progress. The Pages from "Bentley's Miscellany," With the original illustrations (a little spotted). 8vo, three-quarter red morocco, gilt edges. London: Richard Bentley, 1837-9

The original appearance of Oliver Twist.

355. **OLIVER TWIST;** or, The Parish Boy's Progress. The Pages from "Bentley's Miscellany," with the original illustrations. 8vo, three-quarter green morocco, gilt top, by Stikeman.
London: Richard Bentley, 1837-9

The original appearance of Oliver Twist. Extra-illustrated with a later series of Cruikshank plates, as well as a series in color. Fine copy.

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356. **OLIVER TWIST**; or, The Parish Boy's Progress. The Pages from the American Edition of "Bentley's Miscellany." *Illustrations by Cruikshank on buff paper.* 8vo, new green buckram.
New York, 1837-9

THE FIRST AMERICAN APPEARANCE OF THE COMPLETE WORK.

357. **OLIVER TWIST**; or, The Parish Boy's Progress. *Illustrations by George Cruikshank.* 3 vols., 12mo, original cloth (one hinge cracked, and last volume shaken).
London: Richard Bentley, 1838

FIRST ISSUE OF THE FIRST EDITION, with the "Fireside" plate, found only in the earliest issue.

Accompanying this copy is a collection of about 125 EXTRA-ILLUSTRATIONS gathered by Mr. Wilkins, including a set of the Cruikshank plates in color; Pailthorpe's illustrations on India paper, and numerous others.

358. **OLIVER TWIST.** *Illustrations by George Cruikshank, the later plates also bearing the name of J. Yeager.* 8vo, new green buckram. Philadelphia: Lea and Blanchard, 1839

BOUND UP FROM THE ORIGINAL PARTS. SCARCE. The final plate is the "Fireside" plate.

359. **OLIVER TWIST.** 2 vols., 12mo, boards, cloth backs, paper labels. Cincinnati: U. P. James, 1839

A SCARCE IMPRINT.

360. **OLIVER TWIST.** Olivier Twist, of het Leven van een Weesjongen. *Illustrations by Phiz.* [Cruikshank.] 2 vols., new red buckram (a few damp stains). Amsterdam, 1840

FIRST EDITION IN DUTCH. The name of Phiz appears on the title as illustrator, but the plates are those of Cruikshank.

361. **OLIVER TWIST**; or, The Parish Boy's Progress. Third Edition, with an Introduction by the Author. *Illustrations by George Cruikshank.* 3 vols., 12mo, cloth, uncut.
London: Chapman and Hall, 1841

362. **OLIVER TWIST.** Die Geheimnisse London's, England's und der Englander. *Frontispieces by Cruikshank and Phiz.* 2 vols. in one, 16mo, new red buckram. Berlin, 1844

363. **OLIVER TWIST.** The Adventures of. *With 24 illustrations on steel by George Cruikshank.* 8vo, in the Original 10 Parts, original green wrappers (a few slight repairs on backs), uncut. In half red morocco solander case.
London: Published for the Author, 1846

THE FIRST OCTAVO EDITION IN ORIGINAL PARTS. VERY SCARCE.

364. **OLIVER TWIST.** The Adventures of. *With 24 illustrations on steel by George Cruikshank.* 8vo, cloth, uncut.
London: Published for the Author, 1846

THE FIRST OCTAVO EDITION, with a few plates from the First Edition laid in. VERY SCARCE. Accompanying this copy is a set of the Cruikshank illustrations issued in Leipzig in 1843.

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365. **OLIVER TWIST**; or, The Parish Boy's Progress. *Illustrations.* Small 4to, boards, uncut. N. p., n. d.

A curious volume, consisting of a dramatization of the book, inlaid, accompanied by 23 sheets of illustrations, comprising all the separate characters, groups and situations, set pieces, wings, etc., the whole intended to be cut out and mounted on cardboard for use in a miniature theatre. RARE.

366. **OLIVER TWIST.** A Manuscript volume, giving the variations of Readings as compared with the first issue in "Bentley's Miscellany" and subsequent editions. 8vo, cloth, morocco back, gilt top.

367. **OLIVER TWIST.** Cruikshank (George). A. L. s., 3 pp., 12mo. London, Nov. 5, 1866. To F. W. Cousens.

"I was at your office to-day with one of the title-pages to Oliver Twist, which I did not leave as you were not in town. The one I have done is that where there are several of the subjects copied, amounting to 13;" etc. He then refers to financial matters.

368. **OLIVER TWIST.** *Illustrations by George Cruikshank, the plates also bearing the name of J. Yeager.* 8vo, in the Original 2 Parts, original green wrappers (backs a little worn), uncut. In half green morocco solander case.

Philadelphia: Lea and Blanchard, 1842

Included with "Oliver Twist" are the 3 parts of "Sketches by Boz," Philadelphia, 1842.

369. **OLIVER TWIST.** Another copy, *with the plates retouched by Yeager, the later plates bearing his name also.* 8vo, cloth.

Philadelphia: Lea and Blanchard, 1842

The final plate is the "Fireside" plate.

370. **OLIVER TWIST.** *With 24 illustrations by George Cruikshank.* 8vo, sheets. London: Published for the Author, 1846

FIRST OCTAVO EDITION. Accompanying this copy are 74 extra illustrations for the work, by Furniss, Eytinge and others, neatly mounted to 8vo.

371. **OLIVER TWIST.** Play Bill of the Performances at Theatre-Royal, Edinburgh, April 19, 1851; Oct. 2, 1855; and at Burton's Theatre, Dec. 29, no year. 3 pieces. Folio, mounted.

372. **OLIVER TWIST.** A Drama in Three Acts. Lacy's Acting Edition. 12mo, boards, original wrappers bound in.

London [1850]

A Play Bill of Oliver Twist, produced at Wallack's Theatre, June 27, 1865, is laid in.

373. **OLIVER TWIST.** French's Acting Edition; The same, Dick's Edition; Play Bills of Performances, Feb. 4, 1839; Nov. 2, 1840; Nov. 10, 1845, and two later. Together 7 pieces.

374. **ON MR. FECHTER'S ACTING.** Reprinted from "The Atlantic Monthly" of August, 1869. *Two reproductions of caricatures laid in.* 12mo, sewn, uncut.

Brooklyn: Bewick Press, 1903

One of 50 copies.

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375. **ORIGINAL DRAWINGS.** Some Portraits, Houses and Places mentioned in the Novels, and Forster's Life of Dickens. 32 drawings, executed in sepia, by Cornman. Loose in cloth portfolio.

376. **OUR MISCELLANY** (which ought to have come out, but didn't). Containing Contributions by W. Harassing Painsworth, Charles Diggins, and other eminent authors. Edited by E. H. Yates and R. B. Brough. 16mo, cloth. London, 1856

FIRST EDITION. Amusing pieces in verse and prose, including skits on the literary styles of contemporary writers.

377. **OUR MUTUAL FRIEND.** *With illustrations by Marcus Stone.* 8vo, in the Original Parts (20 in 19), original blue wrappers (some repairs to backs), uncut. In 2 half red morocco solander cases. London: Chapman and Hall, 1864-5

FIRST ISSUE IN THE ORIGINAL PARTS, with the slip in the first part regarding the title "Our Mutual Friend," and the advertisements.

Accompanying this copy are 16 woodcuts by Eytinge, and four engraved plates by Darley.

378. **OUR MUTUAL FRIEND.** *Illustrated.* 8vo, cloth. New York: Harper & Brothers, 1865

FIRST AMERICAN EDITION. Messrs. Harper and Brothers paid £1,000 for advance proofs of this work.

379. **PARLEY'S PENNY LIBRARY,** Vol. 1, containing plagiarism of Barnaby Rudge and the Old Curiosity Shop. *Portrait of Dickens and woodcut illustrations.* 16mo, boards, roan back. London: Cleave, n. d.

VERY SCARCE. Dickens instituted successful proceedings against the publisher of this work for plagiarizing.

380. **PAYN (JAMES).** The Youth and Middle Age of Charles Dickens. (From Chambers's Journal.) Royal 8vo, half red morocco. [London], 1883

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381. **PEEKE (HEWSON L.).** Americana Ebrietatis. The Favorite Tipple of our Forefathers and the Laws and Customs relating thereto. 8vo, beautifully bound in stamped and inlaid pigskin, gilt top, uncut. New York: Privately Printed, 1917

FINE COPY OF THE FIRST EDITION. One of 100 copies.

382. **PEMBERTON (T. EDGAR).** Charles Dickens and the Stage. *With character portraits.* 12mo, half green morocco, uncut. London, 1888

FIRST EDITION. Author's presentation copy. Photograph of the author laid in.

383. **PEMBERTON (T. EDGAR).** Dickens's London; Bozland (Fitzgerald); Literary London (Lang); Famous Houses and Literary Shrines of London (Adcock); Gad's Hill Place and Charles Dickens. *Illustrations.* 5 vols., mainly 12mo, cloth.

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Philadelphia: Peterson, 1858

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387. **PHOTOGRAPHS OF CHARLES DICKENS.** Original Carte-de-visite and three Cabinet Photographs by Gurney and Son, 1867, and 3 others. 7 pieces.

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London: Chapman and Hall, 1836-7

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The two plates by "Phiz" without titles, substitutes for the Buss plates in later printings of No. 3.

The plates by "Phiz" from "Mr. Winkle Soothes the Refractory Steed," p. 47, to "Job Trotter Encounters Sam in Muzzles' Kitchen," p. 265, without inscriptions.

The same plates redrawn by "Phiz," with titles added.

The remaining twenty plates by "Phiz," without inscriptions.

The duplicate set of the last twenty plates, redrawn by "Phiz," also without inscriptions.

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391. **PICKWICK.** The Posthumous Papers of the Pickwick Club. *With 43 illustrations by R. Seymour and Phiz.* 8vo, original cloth, uncut. London: Chapman and Hall, 1837

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392. **PICKWICK.** The Post-Humorous Notes of the Pickwickian Club. Edited by "Bos." *Illustrated with 200 engravings on wood.* 8vo, half dark brown morocco, gilt top.
London: E. Lloyd, n. d. [1837]

FINE COPY. VERY RARE. This is one of Lloyd's imitations of Dickens, issued as "The Penny Weekly."

393. **PICKWICK.** The Posthumous Papers of the Pickwick Club. *54 illustrations by R. Seymour, Phiz, and Crowquill.* 8vo, in the Original 26 parts, original green wrappers (backs a little worn), uncut. In half green morocco solander case.
New York: James Turney, Jr., 1838

A RARE EARLY AMERICAN EDITION OF "PICKWICK."

394. **PICKWICK.** Another copy of the "Turney" edition, 8vo, original cloth. New York: James Turney, Jr., 1838

In this issue the title reads "with illustrations by Crowquill."

395. **PICKWICK.** Le Club des Pickwistes. Roman Comique. Traduit librement de l'Anglais par Madame Eugénie Niboyet. 2 vols., new green buckram. Paris, 1838

FIRST FRENCH EDITION.

396. **PICKWICK.** Die Pickwickier. *Illustrations by Cruikshank.* 5 vols., 16mo, new red buckram (pp. time-stained).
Leipzig, 1837

FIRST EDITION IN GERMAN.

A RARE CALCUTTA EDITION

397. **PICKWICK.** The Posthumous Papers of the Pickwick Club. *With illustrations by R. Seymour and Phiz.* 8vo, full polished calf. Calcutta: William Rushton, 1838

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At the end is a 6 pp. inset, a "Critique on the Pickwick Papers," being an answer to an attack on the work made in the "Bengal Hurkaru," where it is stated that "the Pickwick style is the Pot-house style of literature."

THE RARE VAN DIEMEN'S LAND EDITION

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V. D. Land. Launceston: Henry Dowling, 1838

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Paris: Baudry's European Library, 1838

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400. **PICKWICK.** Posthumous Papers of the Pickwick Club. *Numerous illustrations by Sam Weller, Jr., and Alfred Crowquill.* 8vo, new green buckram (pp. somewhat foxed).
Philadelphia: Carey, Lea and Blanchard, 1838

401. **PICKWICK.** Lotgevallen en Ontmoetingen van Samuel Pickwick en zijne reisgenooten. *Lithographed titles and plates.* 2 vols., 8vo, new red buckram, original stiff pictured boards bound in.
Amsterdam, 1840

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402. **PICKWICK.** Die Pickwickier. *Illustrirt von Phiz [and Seymour]. 43 plates.* 16mo, original wrappers, uncut. In new buckram protecting wrappers. Leipzig, 1842

403. **PICKWICK.** Die hinterlassenen Papiere des Pickwick-Club. *Illustrated.* 5 vols. in three. 16mo, new red buckram.
Wien, 1844

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London: Chapman and Hall, 1887

IT IS BELIEVED THAT THIS SET CONTAINS THE LARGEST AND MOST COMPLETE COLLECTION OF PICKWICK ILLUSTRATIONS EVER BOUND UP WITH A COPY OF THE WORK, containing nearly 1000 additional plates, among which are:

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6—Portraits.

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London: Chapman and Hall, 1887

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406. **PICKWICK.** The Posthumous Papers of the Pickwick Club. *With the 43 original illustrations and 223 additional pictures collected and annotated by C. Van Noorden.* 2 vols., 8vo, cloth, gilt tops, uncut. London: Chapman and Hall, 1909

The Topical Edition.

407. **PICKWICK.** The Posthumous Papers of the Pickwick Club. *Illustrated by Cecil Alden.* 2 vols., imp. 8vo, cloth, uncut. London: Chapman and Hall, 1910

408. **PICKWICK.** The Posthumous Papers of the Pickwick Club. *Profusely illustrated from drawings by Doré, Leech, Stone, Cruikshank, Browne, and others.* 4to, black buckram. New York: G. W. Carleton & Co., n. d.

CARLETON'S ROYAL EDITION. A VERY RARE EDITION, and the only copy ever seen or heard of by Mr. Wilkins. A typewritten description of the copy by Mr. Wilkins is laid in.

409. **PICKWICK.** The Posthumous Papers of the Pickwick Club. *Illustrations.* 5 copies, in limp leather, Handy Editions. 9 vols. in all.

410. **PICKWICK.** The Posthumous Papers of the Pickwick Club. *Illustrations by Harry Furniss;* Another Edition. *Illustrations by Seymour and Phiz,* 2 vols.; Another Edition. *Illustrations by William Rainey;* Another Edition, *with the Seymour and Phiz illustrations.* 5 vols., 12mo, cloth.

411. **PICKWICK.** An Omitted Pickwick Paper. Restored by Poz. Reprinted from the "Token" of 1841. 12mo, folded, uncut. Brooklyn: Bewick Press, 1903

One of 28 copies.

412. **PICKWICK.** Bold Turpin. A Romance Sung by Sam Weller. *Colored plates.* Oblong 4to, pictorial boards. London: Longmans, 1903

413. **PICKWICK.** Dickens' Christmas Story of Goblins who Stole a Sexton. *Illustrated by Thomas Nast.* Small 4to, original pictorial wrappers. New York: McLoughlin Bros., n. d.

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414. **PICKWICK.** The Fat Boy from Dickens' "Pickwick." *Illustrations in color and black and white by Thomas Nast.* 4to. colored pictorial limp boards. New York: McLoughlin Bros., n. d.

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415. **PICKWICK.** Mr. Pickwick. *Illustrated in colors by Frank Reynolds.* 4to, three-quarter green morocco, gilt top, by Stikeman. New York and London: Hodder and Stoughton, n. d.

416. **PICKWICK.** Another copy in cloth.

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417. **PICKWICK.** On the Origin of Sam Weller. *Portrait by Pailthorpe, with a proof plate by Cruikshank inserted.* London, 1883; An Account of the Origin of the "Pickwick Papers." By Mrs. Seymour. Reprint. London, 1901. Together 2 vols., 8vo, and 4to, half morocco and half calf.

With the first piece there is added a facsimile reprint of "The Beauties of Pickwick," collected by Sam Weller. Of the latter but 50 copies were printed.

418. **PICKWICK.** The Pickwick Comic Almanac for 1838. *12 comic engravings by R. Cruikshank.* 12mo, half calf.
London: W. Marshall, [1838]

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No title. London: S. Robins, n. d.

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THE YORK LIBRARY. One of 15 copies on Japanese vellum.

423. **PICKWICK.** Extra Illustrations for Pickwick Papers, consisting of: 16 illustrations by Sol. Eytinge, Jr.; 11 plates by Phiz; 12 woodcuts on India paper, by A. B. Frost; 24 etchings by Pailthorpe, including one title on India paper. Together 73 plates, 8vo.

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London, 1894

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433. **PICKWICK.** Aventures de Monsieur Pickwick. 2 vols.; Pickwick Papers. London: John Dicks; Another Edition. Leeds, n. d.; Another Edition. London; Ward, Lock & Co.; and others. 7 vols., 12mo and 8vo, buckram and half roan.

434. **PICKWICK.** Die Pickwickier. *Illustrations by Phiz.* 6 vols. in three. Leipzig, 1842; Die Pickwickier: *Illustrated.* 4 vols. in two. Halle, 1890; Die Pickwicker. *Illustrations by Fullhaas.* 2 vols. Berlin, 1889; Die Pickwickier. *Illustrations by Bergen.* 2 vols. Stuttgart, n. d. Together 9 vols., 16mo and 12mo, cloth and half morocco.

435. **PICKWICK.** An Index to Pickwick (Neale); Bardell v. Pickwick (Fitzgerald); Pickwickian Studies (Fitzgerald); The

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Beauties of Pickwick. Collected by Sam Weller. Reprint. Together 4 vols., 8vo and small 4to.

436. **PICKWICK.** Pickwick Papers. 2 vols. in one. Leipzig, 1842; Another edition, London, 1847; Another edition, N. Y.: Turney, 1838; Pickwick Abroad (Reynolds), Phila., 1838; Another edition. Phila.: Peterson, n. d. Together 5 vols., 16mo to 8vo, various bindings.

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550. **DICKENS' BIRTHPLACE AND GAD'S HILL.** From photographs. 2 pieces. Framed.

551. **DICKENS IN HIS STUDY.** Line engraving by Hollyer. PROOF. Framed.

552. **DINNER TO CHARLES DICKENS.** Complimentary Ticket to Thomas Nast at the Press Club Dinner to Dickens, in New York, April 18, 1868; A ticket Memorandum regarding the cost of the Dinner; Engraved portrait of Dickens from photograph taken in America, and A PEN-AND-INK PORTRAIT OF NAST, BY HIMSELF. Matted, in panel frame.

553. **DOOR KNOCKER.** With bust of Dickens, and figures in relief of Mrs. Gamp, Silas Wegg, Toby Veck and Scrooge. Bronze.

554. **FOUR COACHING SCENES** from Pickwick, David Copperfield, and Martin Chuzzlewit. By Ludovici. Brilliantly colored, and neatly framed.

555. **FOUR BLUE PLATES,** two with portraits of Dickens surrounded by his characters and residences; two Pickwick scenes. One repaired.

556. **FOUR ROYAL DOULTON PLATES,** with portraits of Dickens' characters: Sergeant Buzfuz, Mr. Pickwick, Sam Weller, and the Fat Boy.

557. **HUNGERFORD STAIRS, WESTMINSTER.** Fine Colored lithograph by G. Harley. The figures are by Dighton. Framed.

558. **LITHOGRAPH PORTRAIT OF DICKENS,** by Baugniet. OPEN LETTER. Framed.

559. **MEZZOTINT PORTRAIT OF DICKENS,** by Oldham, after Frith. Open Letter Proof. Framed.

560. **MR. PICKWICK IN THE PEN,** with the Two Donkeys. Stamped leather, in polychrome. Framed.

561. **MR. PICKWICK'S REVIEW.** Engraving. Framed.

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562. **ORIGINAL WASH DRAWING BY THOMAS NAST.** "Little Nell, her Grandfather, and Quilp," from "The Old Curiosity Shop." Signed and dated, Sept. 1858. Framed.

563. **PEN-AND-INK DRAWING** of Mr. Pickwick. By Murdock, 1911. Framed.

564. **PLASTER BUST** of Dickens, 13 inches high.

565. **PORTRAITS OF DICKENS,** after Maclise. One in black and white, and one in color. 2 pieces. Framed.

566. **PORTRAITS OF DICKENS,** engraved, and from photographs. 5 pieces. Framed.

567. **PORTRAITS OF DICKENS,** from Photographs, in various attitudes. 4 pieces. Framed.

568. **PORTRAITS OF DICKENS,** from Photographs. Middle and later life. 4 pieces. Framed.

569. **SCENES AND PORTRAITS** from Pickwick and Dombey and Son; Caricature portraits of Dickens and Thackeray. All colored except one. 8 pieces. Framed.

570. **"THE FROZEN DEEP."** Reproduction from the Photograph of the Amateur Company which performed with Dickens in 1857. Portraits identified. Framed.

571. **THREE ENGRAVED PORTRAITS OF DICKENS,** at age 27, after Maclise; at 47, after Frith, and at 56, from photograph taken in America. Matted, in panel frame.

572. **TWO ALE MUGS.** One a Street scene in London; the other with two illustrations from Dickens — Oliver Twist and Nicholas Nickleby.

573. **TWO LARGE COLORED SCENES FROM PICKWICK,** by C. K. Framed.

574. **TWO PICKWICK PLAQUES,** polychrome, with figures in relief. "Whist at the Assembly Rooms," and "Mr. Pickwick toasting Christmas."

575. **WATER-COLOR PORTRAIT OF DICKENS** as a Young Man. Unsigned. Framed.

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